

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING 2 COLORED PLATES.

MY NOTE BOOK.



DURING the past year or two so many first-class old paintings have been brought to this country that it is not surprising to hear now that an exhibition of "old masters" is proposed. Hitherto the very words "old master" have been enough to prejudice the American picture buyer, so often has he been induced to give his dollars in exchange for pictures either attributed falsely to the great painters of the past, or authentic as to pedigree, but "restored" or repainted so as to be comparatively worthless. There are such paintings in the collections even of some of our most enlightened connoisseurs, who remain stolidly unconscious or incredulous as to the fact. This alone, I think, would be enough to make impracticable such an exhibition as is proposed. No Committee on Selection would dare to tell certain of our "art patrons": "We want such and such of your pictures, but we must decline to take such and such which you kindly offer us." With even the few modern painters represented in the recent exhibition of "A Hundred Masterpieces" of the contemporaries of Barye, the Committee on Selection did not succeed in keeping out pictures unworthy of the occasion. How much more difficult would such a committee find it to keep out suspected canvases at an exhibition of "old masters"?

ADMIRABLE examples of certain "old masters" doubtless could be shown—and such a collection, it is understood, is to be made by a well-known firm of picture dealers—but a really comprehensive exhibition, such as I understand is proposed, of the best examples that can be brought together in this country of all the schools, is out of the question. Apart from the objection already urged, it would seem premature to attempt an enterprise of such scope; for what could we show of the Italian masters, of the German school or even of the Flemish school? Next to nothing. Of the Flemish school we could produce a Vandyck or two and a few fair pictures by Teniers. Of the Spanish, we could find some good specimens of Velasquez and, perhaps, of Murillo; but it is on the Dutch masters, Rembrandt, Franz Hals, Van der Meer, of Delft, and Pieter de Hooghe, and on the English painters, Reynolds, Gainsborough, Turner and Constable that we

should have to depend. In some of these names we could make a strong showing—of some of the Dutchmen especially. But this would be mainly in single portraits; even in the case of Rembrandt, who is so largely represented in this country, but the full scope of whose powers cannot be seen in any isolated figure, however fine it may be. We have in America no example of Rembrandt's wonderful grouping, with its contrasts—in light and shade, in the sentiment of the figures represented and in the arrangement of the composition—to tell us of the painter of "The Lesson in Anatomy,"

treasures of the Princess's collection, the real "Dr. Tulp," plainly recognizable as identical with the central figure in "The Lesson in Anatomy." This superb picture is now in this country, with the delightful companion portrait of the doctor's wife. But of these I am asked to speak no further at present. Should an exhibition of "old masters" be held in this city, probably both will appear at it. Let Mr. Havemeyer send his "Doreur" and Burgomaster Van Berensteyn and His Wife, and we shall see such a group of single portraits by Rembrandt as cannot be surpassed in any city in Europe.

THE Princess de Sagan possesses still another pair of portraits by Rembrandt, of man and wife, said to be unsurpassed. A hundred thousand dollars is her asking price for these, because just now she happens to be well supplied with ready cash. But the dealers have no belief that this happy state will last long. One of these days it will be known that the Princess's purse is empty, and then one of them will pounce down upon her and bear away the last of her fine Rembrandts; just as Mr. Durand-Ruel is credited with having secured the "Portrait of a Man" for Mr. Ellsworth. That enterprising and persuasive gentleman lined his pockets with bank-notes and hurried to Trouville, where he found the eccentric Princess fresh from her sea bath and delighted to see him. He offered her a round sum for the Rembrandt. A bargain was made, and he hurried back to Paris with an order in his wallet for the delivery of the picture to him. But he presented it not an hour too soon. He had hardly left the lady's house with the coveted treasure in his carriage before a telegram from her was received by her majordomo, ordering him not to deliver it. As usual, she had repented of her weakness, as the dealer knew that she would. But as he had the picture and she had his money for it, that ended the transaction so far as he was concerned.

BUT I am digressing. Before me and the reader is an illustration of "The Man and the Armor," which is described in the catalogue of the Secrétan collection as the work of Rembrandt, and as having passed successively through the Gueffier, Robit, Georges Hilbert, Blake and San Donato collections. On the dispersion at auction of the last-named gallery, the picture was bought by a dealer, who sold it to Mr. Secrétan. The Secrétan catalogue also says that it was in the Exposition des Cent Chefs d'Œuvres at Paris, in 1883. But that must



"THE MAN WITH THE ARMOR." PAINTING ATTRIBUTED TO REMBRANDT.

at the Hague, of "The Angel Appearing to the Family of Tobias," in the Louvre, of "The Night Watch," at Amsterdam, or the "Syndics of Drapers."

BUT if we possess no composition like "The Lesson in Anatomy," we have the portrait of at least one of the group composing it, and that executed in a manner that gives all the art that Rembrandt could put into a single portrait. I do not refer to the masterly "Portrait of a Man," wrongly described as that of Dr. Tulp, from the collection of the Princess de Sagan, which Mr. Ellsworth has carried off to Chicago, but to another of the

be a mistake. It is not in the catalogue of that exhibition. The titles of only fourteen "old masters" are to be found there, and among these only two of pictures ascribed to Rembrandt—viz.: "Le Doreur" and "Tête d'homme coiffé d'un chapeau de feutre." I should like to hear from Mr. Sedelmeyer how such a strange mistake happens. It would have been strange, indeed, if the picture had really been selected as one of the best examples of Rembrandt to be found in Paris, where there are so many and such good ones. At all events, "The Man with the Armor" is now in New York, and is shown privately at the rooms of The American Art Association. The condition of the picture was not satisfactory on its arrival in this country, and I believe it had to undergo treatment. While it may not be considered in any sense a masterpiece, and it may be urged that it lacks the force of Rembrandt's best manner, in many respects "The Man with the Armor" is an interesting canvas. It has been engraved by Lienhoff, and at the time of the San Donato sale there was an etching of it in *L'Art*, of which the illustration in *The Art Amateur* is a reduced copy.

FRANZ HALS might be represented by Mr. Havemeyer's *Scriverius and His Wife*, from the Secrétan sale, panels only $8\frac{1}{2} \times 6\frac{1}{2}$ inches each, and perhaps some examples in the Metropolitan Museum of Art. Of Pieter de Hooghe there would be several excellent examples, leading, of course, with Mr. Havemeyer's great purchase from the Secrétan collection, "The Consultation" (or "The Advocate," as it is now called), fully described in "My Note Book" at the time. It was thought that the chief male figure was a doctor; now he is said to be a lawyer. It makes little difference apparently what the story of the picture may be, and really it makes no difference at all who the painter was. One French critic, indeed, said that this picture must be by Van der Meer, of Delft, because it was too good for De Hooghe. But apart from this gratuitous fling at the latter, this critic, if he be in earnest, is strangely unobservant of the difference in technique of these two fine colorists—of De Hooghe's direct method of painting by strong and supple touch, and Van der Meer's of laying on his pigments in little patches and uniting them by glazing. True, rich, warm coloring, contrasted light and shade, especially in the foreground, and exquisite feeling for atmosphere throughout are characteristic of both. The French, long ago, made the mistake of slighting Pieter de Hooghe, and this playful critic, I suppose, is only consistent in continuing it.

JUST as the English have been taught by the French to appreciate their great Constable, and Bonington, hardly less great—the other day, by the way, I came upon the notice of the latter in Spooner's Dictionary of Painters, where he is dismissed in a brief paragraph as "a respectable painter of landscape"—so have the Dutch been taught by the English to appreciate the great De Hooghe. Thanks to the editor of the French art journal, *L'Art*, some of the finest examples of Constable are now to be found in the Louvre. There are famous works of De Hooghe at the Louvre and in Rotterdam, Amsterdam and The Hague; but if a Dutchman wishes to see the delightful Pieter to perfection he must go to the National Gallery in London, unless, indeed, he choose to journey to New Amsterdam, and there he will find in Mr. Havemeyer's "Consultation"—or "The Advocate," if you will—as fine an example of the master as is to be seen anywhere. Nor do I mean to say that, at his best, Van der Meer is inferior to the latter, although so sound a critic as Havard finds him so. Go to the Metropolitan Museum of Art and see that wonderful little blue picture of the woman at her toilet by the open window, and say if anything could be more charming in that style of picture—the style of De Hooghe and Van der Meer alone; they had no rivals and no successors. Another fine De Hooghe, by the way—an out-of-doors view—has lately arrived in New York, and should certainly be shown at any exhibition of the Dutch "old masters" that may take place.

SOMETIMES the most unpromising places furnish the best hunting grounds for the connoisseur and dealer in works of art. But too much importance is not to be attached to this statement. They are still talking in London, I hear, about the experience that Mr. Duveen, of Fifth Avenue, a few months ago, had in Wardour Street—about the last place to expect to find a bargain;

disreputable Wardour Street, the synonym the world over for flimsy modern furniture and mock antiques. Passing through, in a hansom cab, one day, Mr. Duveen noticed in a shop window what looked like a Boucher tapestry; but it was heavily framed like an oil painting, and altogether so in keeping with its surroundings that he laughed at the idea that it might be genuine. Still, he could not get the notion out of his head, and several days later he found himself in the shop, which is kept by a man named Borden, with the framed object in his hands. As seen from under the glass, it certainly seemed soft and beautiful in color and fine in texture, and the design assuredly could be nobody's but Boucher's. Here, then, was either one of the most precious of the old silk tapestries of the Gobelins factory or a worthless imitation. The following dialogue took place:

"How much do you want for this?"
 "Fifty pounds."
 "Take it out of the frame and let me examine it."
 "No, sir. You can buy it as it is, or leave it."
 "But, my friend, you are unreasonable. You can't expect me to pay fifty pounds in the dark like that."
 "You can do as you please about it. A lady left it here for sale at that price, and I only make ten per cent."
 The man had recognized his visitor, and, like many of his kind, did not care to do business with a dealer.

MR. DUVEEN left, but he only walked a few steps, into Oxford Street, to the well-known shop of his brother Joel, with whom he presently returned, having told him of his "find," and offered to divide the risk with him if he thought well of it. After a brief consultation between the brothers, and a vain attempt to induce Borden at least to take the back out of the picture frame, they paid the man his price. In another minute the covering was off, and revealed before them was one of the most charming specimens of fine silken Gobelins tapestry they had ever seen. It was a little upright panel, representing a characteristic pastoral scene, and, no longer concealed by the broad frame, was found an exquisite floral border, which, thanks probably to this very protection, was in perfect condition. The piece evidently had been designed to fill the frame of a small fire-screen.

THE brothers went off rejoicing over their bargain, but just how much it was worth in the market neither of them knew; such a rarity is seldom offered for sale. On reaching the Duveen shop, full of excitement, who should they find sitting there but young Weil, from Paris, who, among other dealers, had come over to attend the sale, at Chislehurst, of the effects of the ex-Emperor Louis Napoleon. His mother, you may have heard, is perhaps the best judge and the largest buyer in the world of fine tapestries. When he saw this piece he was wild with excitement over the prospect of bringing it home to her in triumph.

"What will you take for it?" he asked.
 "A hundred and fifty pounds," said Joel Duveen.
 The young man, mentally turning the sum named into francs, and getting mixed in the calculation—the conversation was in French—exclaimed: "I'll give you seventy-five hundred francs;" which, of course, was just twice as much as he had been asked for it.

The brothers exchanged glances. "I don't think we'll sell it at all," said Joel, and he went upstairs, pretending to have a customer waiting for him.

"Oh, but I must have it," cried Weil, and he sat down, declaring that he would not go away without it.

"I'll give ten thousand francs for it."

"No, no; we won't sell it," said Henry. But at last he told Weil he would part with his half interest in the purchase for two hundred and twenty-five pounds. The other brother finally was persuaded to sell his share for the same amount, and the young man handed over to each the equivalent of that sum in notes of the Bank of France, and joyfully departed. It was subsequently learned that, immediately after reporting to his mamma, young Mr. Weil was sent, with the tapestry, to see Baron de Rothschild, and that he returned with a cheque for a hundred and fifty thousand francs.

THE exhibition of American landscapes at the Union League Club was very remarkable, not only as showing how greatly our painters have advanced in the art, from the old-fashioned panoramic scene of Bierstadt, suggestive of the nearly obsolete "Hudson River School," to the masterly "Gray, Lowery Day" of Inness and the

poetic "Starlight" of Tryon, but from the fact that the charming collection was all from the gallery of one man. Mr. Thomas B. Clarke has now shown the club and its friends nearly the whole of his collections, and under the most favorable conditions of lighting and surroundings. There remain his American figure subjects, only a small portion of which, I believe, has been seen at the Union League Club. It may be remarked that if Mr. Clarke patriotically prefers to confine his purchases of paintings to the work of his own countrymen, he is most catholic in his tastes outside of these. From ancient Greek vases and figures in terra-cotta to porcelains of China and Japan is as far as it is from either of these to his American landscapes. Concerning most of the latter, notice has been made in *The Art Amateur* on their appearance at various exhibitions. To his objects of Oriental art, it has been my good fortune to have had frequent occasion to refer, and in another column of the present number of the magazine mention is made of his contributions, among those of others, at the recent Union League Club exhibition, of Greek art.

As to the proper pronunciation of the word "Angelus," *The Sun* says:

"The prevailing opinion seems to be that it is pronounced with the g hard and the accent on the penultimate. A small but determined band of scholars insists, however, that the word is French, and should be sounded somewhat like 'Ongelu,' with a very marked protrusion of the lips in emitting the u."

Angelus is distinctly Latin, and begins a prayer, just as "Ave Maria" does. Probably no French person ever pronounced it "Ongelu," and assuredly no Latin "scholar" of the present day would think of giving the g hard. Americans are safe in pronouncing the word as if it were written An'-jel-us.

MONTEZUMA.

THE AMERICAN FINE ARTS SOCIETY.

THERE has long been a great need for some such organization as has now been formed by the coalition of the five principal art associations of New York. The Society of American Artists, The Architectural League, The Art Students' League, The Society of Painters in Pastel and The New York Art Guild have united to form the new society, whose first care it will be to erect a proper building for exhibitions, schools and committee rooms; and which will doubtless, as a body, exert the most potent influence on the future of American art. Of the incorporating societies, all except the Art Guild are already well known to the public through the exhibitions which they have held separately. The Art Guild is comparatively new and unknown, except to artists. Its functions, however, are of a very important nature, and it is largely due to its efforts that the new society has been established. It takes charge of works intended for distant exhibitions, insures their owners against damage in transit and against dishonesty on the part of agents and salesmen. It was the first practical outcome of the well-grounded dissatisfaction of artists with the lay management of the numerous exhibitions to which they are annually invited and expected to contribute. It is needless to say that this dissatisfaction has had a great deal to do with the formation of the larger society.

The fund required for the new building will be something like \$200,000. Of this the various societies named have subscribed \$50,000. A Gift Fund (so called) has been started, which already amounts to \$30,000. A subscription of \$100 to this fund secures the subscriber an honorary life-membership, with admission to all private views and five tickets to each of the exhibitions given by the society or any of the bodies represented in it. It is understood that the rental of the building, which will be on Forty-third Street, near Fifth Avenue, will bring in at least \$9000 per annum. Whatever sum may be found necessary, when all subscriptions are in, to complete the fund, will be obtained by mortgage or by the issuance of stocks and bonds. The trustees of the Gift Fund are Messrs. Henry G. Marquand, Cyrus J. Lawrence, Edward D. Adams and E. C. Moore. Among the subscribers are Ex-Vice-President Levi P. Morton, Mr. John Jacob Astor, Mr. Cornelius Vanderbilt, Mr. Martin Brimmer of Boston, Mr. S. P. Avery, Mr. William Allen Butler and Mr. D. O. Mills. The officers of the American Fine Arts Society are: President, Mr. Howard Russell Butler; Treasurer, Mr. William Bailey Faxon, and Secretary, Mr. H. J. Hardenbergh. The offices are at 47 West Forty-Second Street.

Supplement to The Art Amateur.

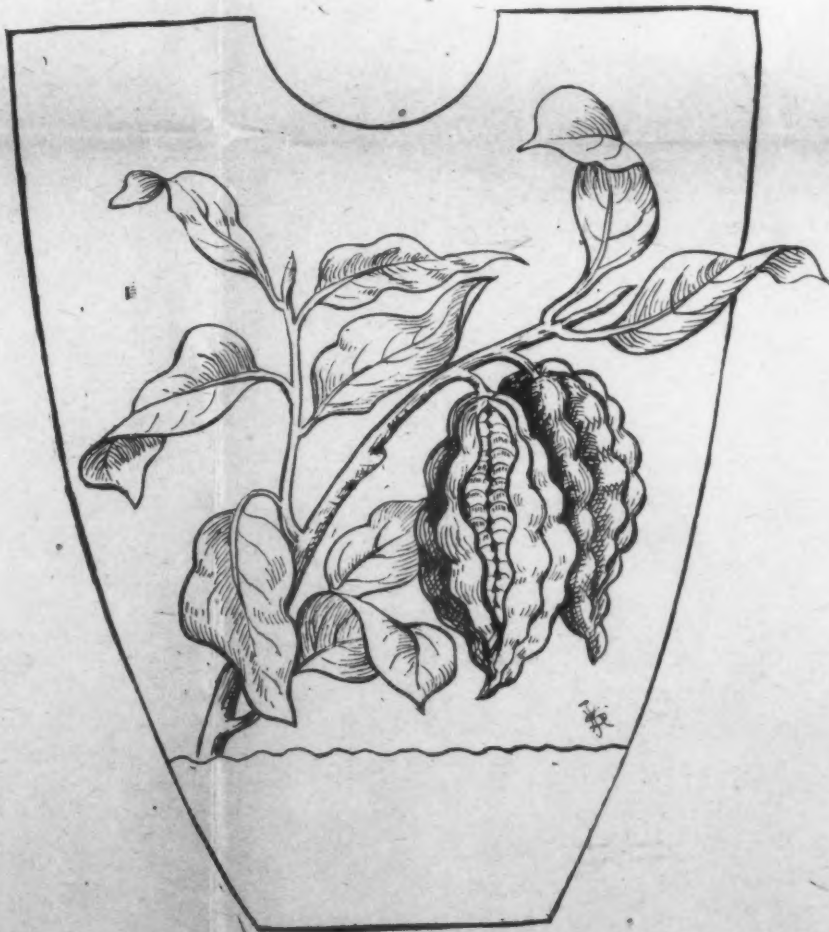
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PLATE 814.—CHOCOLATE POT DECORATION. (COCOA FRUIT AND BLOSSOMS.)

DESIGNED BY SOPHIE KNIGHT OAK.



(For directions for treatment, see page 40.)



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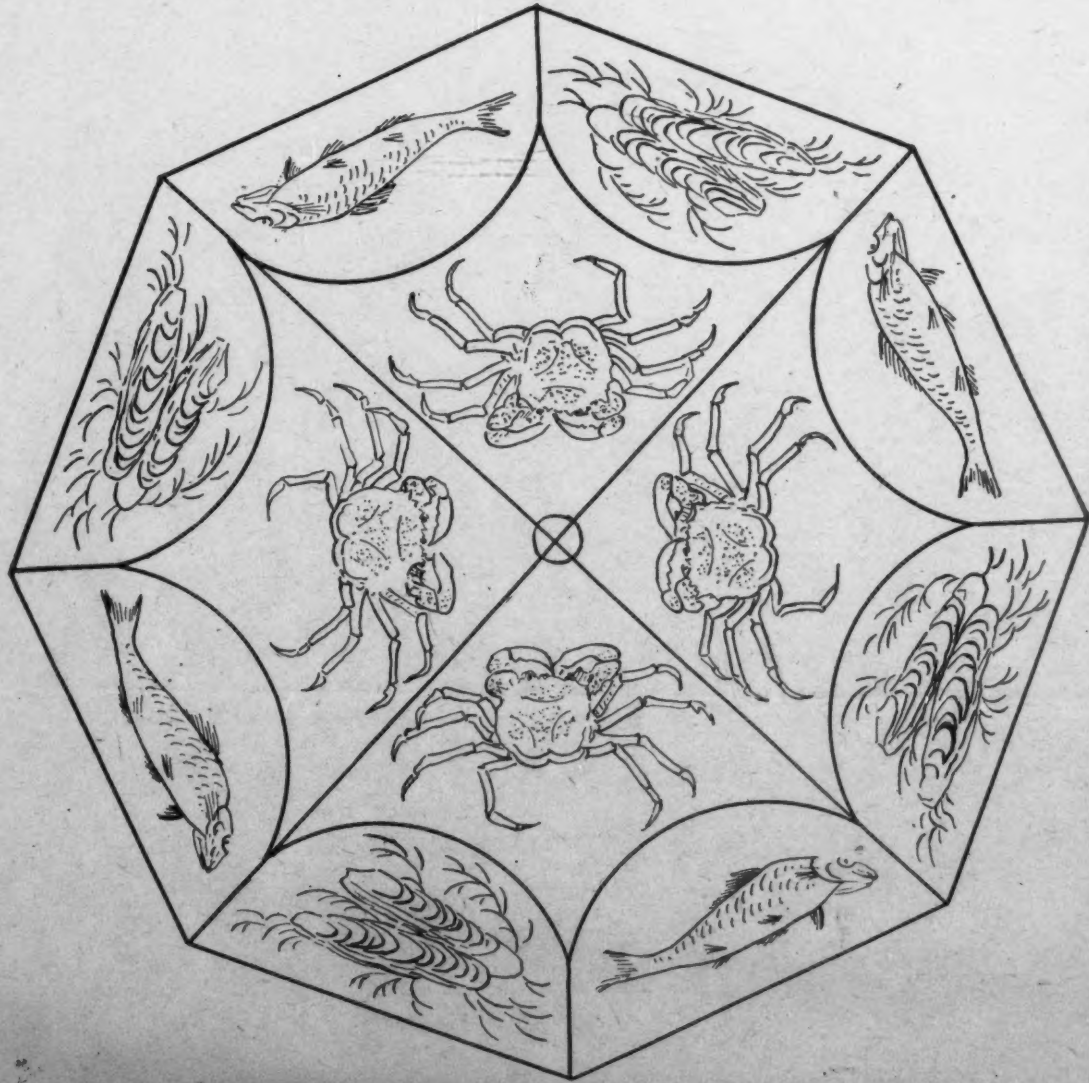


PLATE 815.—SIXTH AND LAST OF THE SET OF FISH PLATE CENTRES.

By EMMA HAYWOOD.

(For colored plate of the complete set, with directions for treatment, see November, 1889.)



PLATE 816.—FIRST OF A SERIES OF FOUR ROUNDELS FOR CHINA, GLASS AND OTHER PAINTING.

(For directions for treatment, see page 68.)

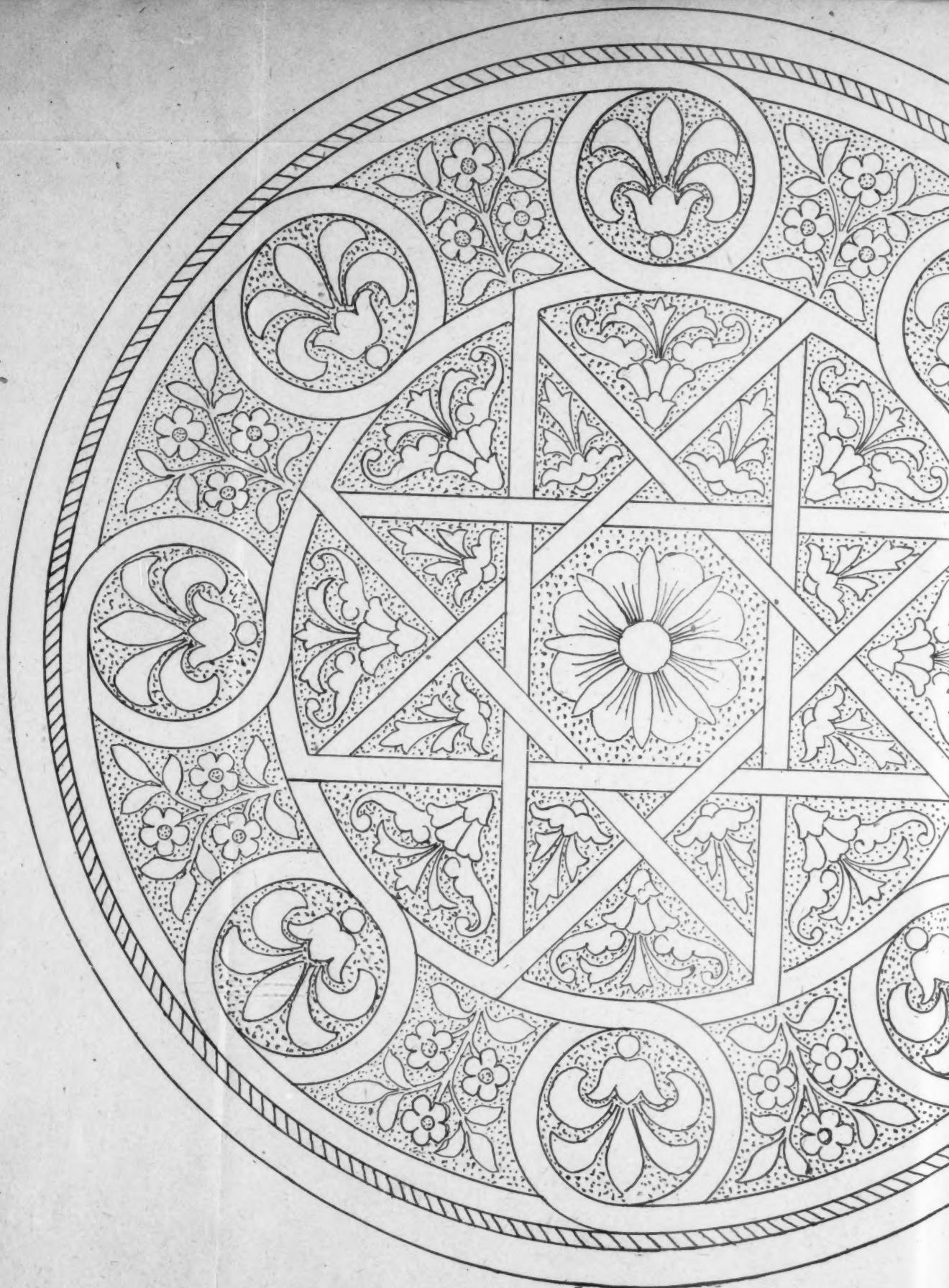
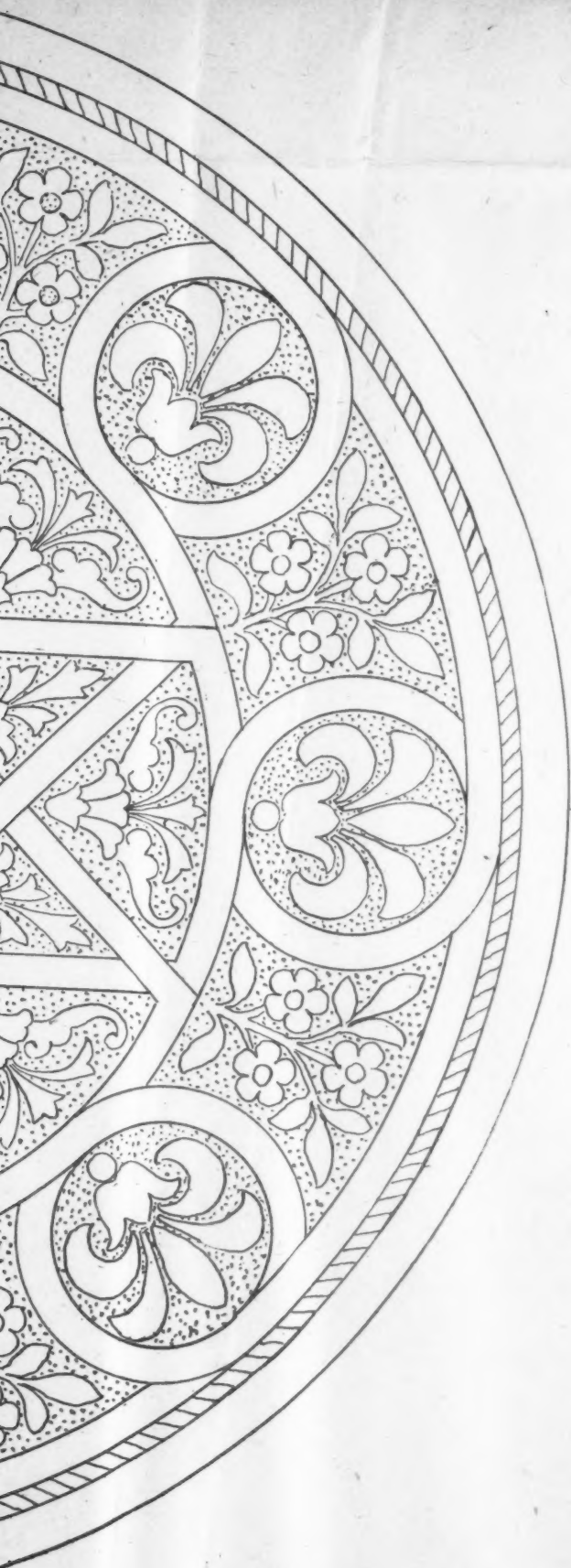


PLATE 817.—DESIGN FOR REPOUSSE BRASS CARD RECEIVER OR CARVED WOODEN
By C. M. JENCKS.

(For directions for treatment, see page 68.)



VED WOODEN PLATTER.



PLATE 818.—LAST OF A SET OF SIX DOYLIES.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.

(For directions for treatment, see page 68.) The other four were published last month.



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PLATE 810.—FIFTH OF A SERIES OF DESIGNS FOR NUT PLATE DECORATION.

(For directions for treatment, see page 68.)



No. 11.—HOUSTONIA. No. 12.—MAYFLOWER (TRAILING ARBUTUS).

PLATE 820.—THE LAST OF THE DOZEN "CRESCENT" SALAD PLATE DESIGNS.

By "KAPPA."

(For directions for treatment, see page 59.)

THE BARYE MONUMENT
FUND EXHIBITION.

THIRD NOTICE.



We have already spoken of Delacroix's animal pictures, in our rambling progress through the exhibition, comparing them as to knowledge of their subjects with Barye's groups. A certain difference in the points of view taken by the two men should be noticed. Barye delighted particularly in showing the animal absorbed in the great act of feeding, its eyes glazed, its jaws distended, its devouring and digestive apparatus worked to its fullest capacity. What is most brutal in the brute creation most attracted him. But while we may be sure that Delacroix would have been impressed, as we are, by Barye's "Jaguar," his own interest in the animal nature was of a higher, more humane kind. It was the alert senses, the agile limbs, the beautiful, tawny coat of lion or tiger in which he delighted. So much of soul as the beast has would Delacroix prefer to see and render; those bloody orgies did not seem to him to exercise the highest activities of the nobler animals. Though hunger and fear be the motives, they bring into play certain qualities which we admire of promptness, grace and power which disappear, or nearly, in the act of rending and devouring. Barye's "Jaguar" is fascinating but loathsome. Delacroix's tigers and lions convey pleasure unmingled with repugnance to every lover of beautiful animals. The "Wounded Tiger," belonging to Mr. Henry Graves, is not to be compared for a moment to Barye's attempts at painting; but for movement and sense of force and knowledge of structure, it will compare favorably with the best of his smaller bronzes. The animal is lying on its side, the head thrown up and limbs gathered under it. The tail is lashing the rock on which it lies. The background to the right is rocky, to the left, behind the head of the tiger, it opens out into a wild distance. The "Tiger and Serpent," loaned by Mr. Henry M. Johnston, is still better. A "Tiger Quenching his Thirst," sent by Mr. Alfred Corning Clark, is, to our mind, the best of Delacroix's animal paintings in the exhibition. The background is a dim tropical forest. The tiger is crouched on the bank of a little stream in the foreground, and with head down, and turned side-wise, is lapping the water while keenly on the watch against any interruption. The position brings into evidence the extreme suppleness of his body, and nothing can be more beautiful in its way than his brownish-orange skin set off by the gray greens of the background. The noble "Lion and Lioness," belonging to Mr. Van Horne, shows the animals in repose in their den. Mr. Seney's superb "Lion in the Mountains" would be notably alone but for the grandeur of its landscape setting. Justice is seldom done to Delacroix as a great master of technique. His learning and imaginative power, which caused it to be said of him that he alone lifted the painting of his time above the position of a mechanic trade, have made it seem derogatory to speak of his technical merits, and his few partial failures have enabled critics who understand nothing else at all, and technique but little, to talk of him as if he were another Mr. Watts—a man of high ambition but inadequate powers of execution. But these paintings of his, and all others in the exhibition, are in splendid preservation, due wholly to their excellent technique, while Gericault's "Lion" and Corot's "Evening," the latter owned by Mr. Jay Gould, are badly sunk in and cracked. In some of his larger figure subjects, where the exigencies of the several planes of foreground, distance and middle distance have brought out all his resources, Delacroix's handling can be studied with advantage. In the "Abduction of Rebecca" (illustrating Sir Walter Scott), the principal group of Rebecca and her abductor on horseback, and his attendant on foot, full of spirited action, is on a height in the foreground. Another cavalier is spurring up the hill. Down the opposite slope is hurrying the crowd of men at arms from the burning castle, the flames and smoke of which fill the upper part of the picture. This crowded and turbulent composition, in which all sorts of broken tones have necessarily been used, coming in many cases

directly against the pure color of the foreground, has suffered little or nothing from time, while the work of more "careful" painters visibly deteriorates from year to year. The reason is to be found in the solid touch, usually laid once and for all, the absence of repainting and of elaborate preparations, and the fact that a mosaic work of pure pigments is always the starting point of the technical scheme. This manner of painting exacts that drawing and painting shall be one, and not separate. Color, outline and modelling, values, keeping and expression are all given, at once, by the same touch. Hence, while the picture gains immensely in effect, and, as we have seen, in permanency, there will occur certain crudities which to the half-learned seem blemishes.

Thus, in Mr. Potter Palmer's picture, "The Giaour and the Pasha," while the splendid action of the two horsemen fighting with mace and sabre, and of the foot-soldier, who with yataghan drawn is preparing to hough the Pasha's steed, will satisfy any but an inveterate lover of "finish," the treatment of the less important figures in the background—of the Turk who throws up his hands and falls wounded on his knees, for instance—will seem to most persons only allowable in a sketch, until, if the crowd permits, they stand off a little way and see that each figure has just the necessary degree of elaboration. In the "Convulsionnaires," belonging to Mr. George I. Seney, there is an apparent "repentir," to which we may allude as illustrating Delacroix's inventiveness. The scene is a street of irregularly-built whitewashed houses, opening in the foreground into a somewhat wider street or place. Past the corner comes a procession of religious maniacs, with their Santon on horseback, preceded by the green banner of Islam. Those in the front are rushing forward, falling, stumbling, bending under the weight of others who have thrown themselves upon them, all with features distorted, one biting his arm till the blood flows. The crowd makes way before them. The feeling of onward motion is most vividly communicated, and some have attributed this to some occult quality of the perspective drawing. Now, the perspective is neither better nor worse than in the majority of street views, and the effect in question is in reality mostly due to the deliberate painting of the wall of the right-hand house over half of the face of one of the advancing figures. This is no "repentir," for nothing would have been easier than to have painted the white wall solidly enough to completely hide the man's features. As it is, the painting brings together two closely contiguous moments of time, and gives the impression of actual movement; and, on examination, it will be found that it was intended to do so from the beginning.

To finish with Delacroix, we must pass rapidly by the "Columbus," belonging to Mr. William F. Slater, "The Signal," loaned by Knoedler & Co., and the water-colors of animals belonging to Mr. W. T. Walters ("Lion and Serpent") and Mrs. W. T. Blodgett (a "Lion" and a "Tiger"), in order to come to his religious paintings, which are the best. The "Columbus" is a large and somewhat crowded composition. At the right, under a scarlet canopy approached by an estrade of many steps covered with blue, are King Ferdinand and Queen Isabella, with two attendants. Half-way down the steps stands Columbus. The court-yard of the castle is filled with Spaniards on foot and on horseback, and with Indians, who have laid at the foot of the throne a heap of feather dresses, baskets, arms and idols and vessels of precious metal. "The Signal" is a mounted figure of a Saracen in a gorgeous red cloak.

The "Christ in the Tomb," owned by Mr. Alfred Corning Clark, is remarkable above all for its color. The spectator is supposed to be in the interior of the cavern, looking toward the brown rocks at the entrance. Beyond is seen the blue gray, distant side of the ravine, and to the right a bit of dull gray sky. The body, half-covered with a winding-sheet, is laid on a bier within and across the opening. Beyond it, against the blue, are two standing figures in dull red draperies. Another, a little apart, and in the shade of the rocks, is in greenish yellow. The Virgin, at the head of the Christ, is leaning in despair against this figure in the shadow. Her dress, a dark indigo, is the blackest note in the picture. The Magdalen, kneeling, holds the white sheet up from the feet. She is in dark purple mantle and pinkish tunic. St. John kneels in front with the crown of thorns. His body is brown from exposure, his cloak is vermilion. The figures make a pyramidal mass, based on the dark draperies of the Virgin and the Magdalen, at the head and feet of the white Christ, and

apexed by the dull reds of the standing group. The St. John furnishes the strongest note of color, and from his attitude forms a smaller pyramid at the foot of the larger. The warm, brown rocks slope away to either side, so that the blue distance and sky make a very irregular inverted pyramid in the upper half of the painting. The heads of the two standing figures are a little to the right of the centre. These details, which read so very dryly, have each a distinct emotional value. It will be found that the attitudes are more expressive than the faces (as is usually the case in real life), and the general composition strikes one from any distance like a burst of organ music, with an impression which cannot be accounted for, though we know it to be produced by certain masses of color placed in certain relations to one another. In the "Christ on the Cross," belonging to Mr. Walters, the ultimate effect is, again, largely due to color, but here employed in a very different manner; for there is only one important mass—the white figure against the dark background—relieved by a trickling of red in the cloak of a man in the foreground, in a banner held by a Roman horse-soldier and in the blood-stained waist-cloth and dripping hands and feet of the figure on the cross. Mr. F. L. Ames's "Saint Sebastian," a smaller picture than either of the above, is entirely in a low key of color. The background is a rocky landscape. Near and dark rocks rise to the right; the left and centre is filled by rounded masses with a thin covering of grayish-green herbage. Against this comes the group of the two women lifting between them the wounded saint. The one to the right is drawing an arrow from his shoulder. In front, to the left, are his red military cloak and sword.

Of the "Christ on the Sea of Galilee" there are two compositions, one, a mere sketch of 9½ x 12½ inches, belonging to Cottier & Co., has an open row-boat with Christ in the prow. The other, owned by Mr. Walters, is of more than twice that size. The boat has two masts. The lateen-sails are being lowered, and are flapping in the wind. The crew are excitedly struggling to hold and bind them. The boat lies over on its gunwale. The stormy sky and the heaving of the waves conspire to fill the picture with motion, in the midst of which the Christ is calmly sleeping. One of the crew has started up amidships to awaken him.

To fully understand Delacroix's pre-eminence, it will be well to compare him with another great painter of his time, Decamps, of whom the exhibition contains some good examples. "The Slinger," owned by Mr. F. L. Ames, is well drawn and well conceived; but what stiff and labored handling, what heavy, opaque shadows, what sameness of texture, what conventional color when compared with, say, "The Signal," just mentioned! Much better painted, and a remarkable picture in many ways, is the "Turkish Butcher Shop," loaned by Mr. Henry Graves. The "Cat, Rabbit and Weasel," loaned by Mr. Seney, is a very rich composition in masses of dark and light. There is a dark landscape background. A burst of sunshine in the front brings out, in varying degrees, the two larger animals, and the weasel, which is making its way toward them from the immediate foreground. The drawing of the animals is only fair. An "Italian Shepherd," belonging to Cottier & Co., is similarly interesting for its play of light and dark. Of the romantic "Suicide" we have already spoken. It is owned by Mr. Walters. Mr. John G. Johnson has a decorative "Syrian View" and a "Bivouac at Waterloo." In the "Suicide" and the "Butcher Shop" Decamps's dryness of execution is least observable. Still, it is evident that, except as regards color, there is a greater distance between him and Delacroix than there is between the latter and Millet. On the score of imagination and feeling Millet was no unworthy successor of the great Romanticist. Indeed, could Charles Lamb have seen the collection, we might have, instead of his essay on the "Barrenness of the Imaginative Faculty in the Productions of Modern Art," one on the fecundity of said faculty, so far, at least, as modern French art is concerned. There are here paintings not open to the exception which Elia takes, properly enough, to Turner's "Garden of the Hesperides"—pictures fit to take a subordinate place along with the great examples of imaginative painting he adduces. This essay—one of its author's best, and one of the best critical essays in the language—lays it down as an axiom that "Not all that is optically possible to be seen is to be shown in every picture." When time and the requisite state of mind of artist and spectator serves, then complaisant painting of detail is allowable. In the stress of some portentous action

much less would be seen by the interested spectator; much less must be shown to the spectator whom the painter wishes to interest. Nothing could better explain Delacroix's practice, or, in his best work, that of Millet.

We must say that there are too many of Corot's idealistic compositions, too few of his studies after nature in the collection. We find no fault with the mythological landscape, whether painted by Claude or Turner, by Poussin or Corot, but it will in time be admitted that the latter was not at his best in his purely imaginative compositions. There are here "Dances of Nymphs," and "Dances of Loves," and "Dances of Satyrs" enough, and a few to spare. We should have liked to see, instead, more bits of the real-ideal from Normandy or Ville d'Avray. It must be remembered that Corot's poetic faculty was not "put out" by the presence of nature. His studies show it even better than his compositions. All that is really fine in Corot may be found in nature. People who talk of

"The light that was never yet on land or sea"

in connection with him do not understand him, and have not made good use of their own eyes. The sort of light he painted is not to be seen every day, it is true; but it is now and then. The trees he particularly loved are real trees; the vaporous, sunny effects he most enjoyed may be enjoyed at first hand by whoever will. In his studies he echoed nature in a tone peculiarly clear and refined. His compositions are but the echo of that echo. The arrangements of line in the latter may be more satisfying to some because of their more complete balance and stricter ordination. His wilful arrangements of line are indeed very pleasant in small pictures, but are rather cloying on the grand scale of Mr. Walters's "Martyrdom of St. Sebastian," the "Fawns and Nymphs," Mr. William F. Slater's, and "Evening," Mr. Jay Gould's. The second of these is, nevertheless, of great interest as a decorative composition. A mass of light in the centre—pale, cloud-strewn sky, water and faint distance—is framed in by overhanging foliage and a jutting point of rock. The bare trunk and lower branches of a tree rise in the centre of it, and are reflected in a little inlet which runs down to the foreground. To the right are tall rocks; to the left a meadow with little figures dancing and slender trees leaning toward the water. The sky is shown clear over the topmost branches. A less complicated composition is "The Dance of Loves," Mr. Charles A. Dana's, a dark mass of rocks and trees to the right, with figures half hidden among them, a meadow in front with boys dancing, water, sky and distant hills to the left. The sky, however, is charming. A delicate gradation, varied by some slight incidental note of light or color at every step, leads up from the orange sunset hues along the horizon to the vapory blue of the upper regions. The landscape is all in a mild flutter, like a symphony in which one strain is flying away, another stealing in on its traces. Papa Corot's brush must have flickered about like a butterfly over this grass and foliage.

Still, we like better such work as is found in Mr. Walters's "Very Early Spring," showing a straight road bounded by two rows of nearly leafless trees, poplars to the left, pollard willows to the right, with three small figures coming along it toward the spectator. The drawing of trunks and branches shows consummate knowledge; the painting of the figures is thoroughly satisfactory, as far as possible from the clumsy absurdity of a bather clinging to the bank in Mr. Newcombe's "Lake Nemi." This, again, is a fine decorative composition—the bather apart. Mr. Walters's "Evening Star," Mr. Ames's "Setting Sun" and the American Art Association's "Fishermen's Houses" complete the list of Corots. In the last the figures of fishermen and women are well drawn; the foliage is light and varied; the dew still rests on it while the sun already burns on the tiled roofs of the cottages beyond; the sea looks warm and enticing, and the sky is one of those which only Corot has painted.

(To be concluded.)

GEORGE HITCHCOCK.



HE brilliant spring landscape which we reproduce, as one of the color plates for the month, shows one of those effects which are to be seen only where flowers are cultivated on a grand scale, and which are almost peculiar to Holland, the country of black tulips and blue china, of all that is rare and curious in bulbs and potiches, in old lacquers and new creations of the florists. This yellow

field of crocuses, between the red brick cottage with green blinds and the ditch that drains the acres



GEORGE HITCHCOCK.

FACSIMILE OF A PORTRAIT SKETCH MADE BY HIMSELF.

of flat meadow beyond, is but one of countless similar scenes, in which, indeed, the dominant note may vary to the scarlet of the tulip, the blue of the hyacinth or the clear white of the lily, but in each of which the gray sky, the flat land and sluggish water reappear—the sober and monotonous setting of a multitude of rich gems. This gray setting itself is not without its charm, and has a fascination for certain artists, among whom we may mention Boughton, Chase, Melchers and the subject of this sketch. Mr. Hitchcock, though born in Providence, R. I., has long since taken up his residence in Holland. It is there that he has painted his best pictures, the "Tulip Culture," which attracted so much notice at the Salon of 1887, "The Annunciation" and many landscape studies in water-colors and in oils, one of the former of which our colored plate reproduces.

His artistic career has been one of steady progress and facile success. Born of a family of lawyers (though his father, who died young, was a painter), he at first intended to make the bar his profession. He entered the Harvard Law School in 1874, and was admitted to practice in New York in 1877. The art instinct made itself felt so strongly, however, that he soon resigned

whatever prospects he may have had of success as a lawyer, and in 1879, being then twenty-nine years old, went abroad to study art in England, France and Holland. In the latter country he made the acquaintance of Mesdag, of whom he became a pupil, practising water-color painting with such success that when, in 1880, he exhibited for the first time in the New York Water-color Society's Exhibition, his work was noted as that of one of the most promising of the young artists who were just then beginning to put themselves in evidence before the public. This success, with which many would have stayed content, did not satisfy him. He felt the need of a more severe training than he had had, and the year 1882 found him in Paris in the celebrated Atelier Julien, studying under Lefebvre and Boulanger. Some years of travel, including a short period of study at the Dusseldorf Academy, succeeded, and he did not again visit Paris until 1887, the year of his great success with his "Tulip Culture." He first exhibited in oils at the Academy of Design, New York, in 1884.

The "Tulip Culture" (which, it may be remembered, we illustrated by a drawing by Mr. Hitchcock at the time it was shown at the exhibition of the Society of American Artists) is a large canvas. The garden, laid out in rectangular beds, runs into the foreground, all aglow with tulips of all colors. The woman shown in our initial letter is in the middle distance. Behind her is a large, old-fashioned brick house, half screened by trees. This picture received honorable mention at the Salon of 1887, and with two other canvases, "Maternity" and "The Annunciation," gained the painter a first-class medal at the Exposition Universelle of 1889. Of it M. Paul Leroy says in *L'Art*: "The largeness and, at the same time, the finesse of the touch—an execution of infinite delicacy and fecundity—the perfection of the background, the esprit, the grace, the elegance, the taste of the charming figure of the woman, have won all praise from those whose praise counts."

Albert Wolf, in *Le Figaro*, was equally enthusiastic: "To keep, notwithstanding the brilliancy of the flowers, a perfect harmony in the picture was not an easy task, believe me. . . . It is altogether a delightful picture." These two sentences show his appreciation of the difficulties of Mr. Hitchcock's problem, and of the manner in which he has solved them. The critic of *Le Soir* credits Mr. Hitchcock with conscience and discretion in matters of his art. M. Roll, of *L'Avenir National*, finds in it a sign that as foreign artists have caught up to the French on their own ground, they may surpass their teachers, if the latter are not careful.

"The Annunciation," which we have just mentioned, is a novel treatment of a subject as old as modern art. The large white lilies usually called in this country "Annunciation lilies," probably because of their commonly being introduced in pictures of the subject by the Italian masters, grow, like all other annuals, in the open fields in Holland. This suggested an out-of-doors Annunciation, in which the visible presence of the angel would not be necessary, the flowers hinting his message. Accordingly, the picture is one blaze of white lilies, in the midst of which the Virgin is walking. Though the rich color of the tulip picture is absent, the problem of distinguishing and rightly placing the many tones of white used in this latter picture is only less difficult than that of exactly rendering the quality of color in the serried ranks of tulips.

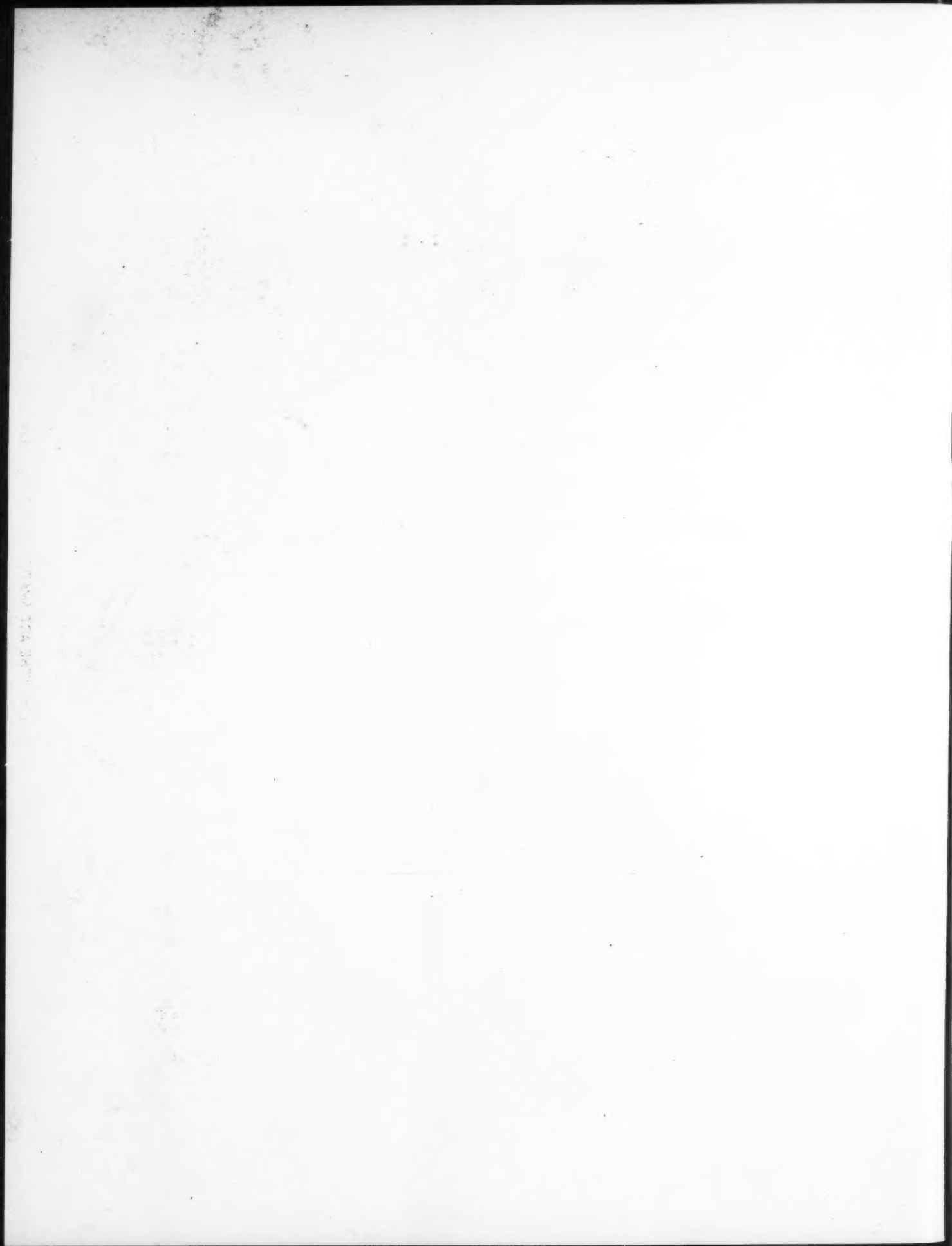
The decorative accessory of the halo, copied by early Christian painters from the silver plate, fixed for a useful purpose over the heads of open-air statues of the pagan gods, has in our day attracted several young painters, Americans especially, to subjects like "The Annunciation." It is an admirable means for isolating and bringing into prominence a fine head. Mr. Hitchcock's inventiveness is evidenced once more in his "Maternity," illustrated herewith, in which a fishing net suspended over the shoulder of the advancing figure makes a dark halo for her head and gives an air of mystery and deep meaning to the features which might have impressed the painter of "The Angelus."



"EARLY SPRING IN HOLLAND" (Crocus Beds)

CO. OF SUPPLEMENTAL PHOTOGRAPHY, NEW YORK

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These, and most of the painter's works, have been painted in his studio at Egmond, Holland, which he built in 1885, and where he was visited by the Empress of Austria, who purchased a large marine picture. Since his establishment there, Mr. Hitchcock has exhibited at the New York Academy of Design in 1885, 1887, 1888; at the Society of American Artists' Exhibition in 1886, 1887, 1888 and 1889; at the Royal Academy, London, in 1886, 1887; at the American Art Association's Exhibition in 1887 and 1888. He received the gold medal of the association in 1887, and was elected a member of the Society of American Artists in the same year.

This steadily successful career has cost no enormous exertion. Mr. Hitchcock was born into an atmosphere of art, but was not prematurely stimulated to production. When he felt the impulse to paint, he was free to follow his inclination, and he already knew that creation must be preceded by study. He had the good sense, too, to take up first a comparatively easy branch of art—water-color painting—and to place himself under the instructions of one of its most successful practitioners, Mesdag. His good sense shines out again in his resumption of hardy study, in the Julien studio, before beginning serious work in oils. But even such favorable conditions and the happy temperament which has enabled him to make the most of them would not have led Mr. Hitchcock to his present distinguished place without the modicum of talent, the gift of exceptionally keen senses, the power of close observation and rational comparison of forms and tints, which make the painter, which are developed by study and work, but which cannot be supplied if they are not naturally present.

THE aims of the modern French school of flower painting are summed up in four propositions by M. Cassagne, an accomplished artist. First, the composition should be simple in the sense that the secondary masses should plainly concur in producing a harmonious ensemble. It follows that nothing should be admitted into the composition which does not distinctly help to produce the wished-for result. Whatever accessory can be dispensed with should be. Second, the light should be so arranged as to lead the

eye naturally to the point of greatest interest. The attention should not be distracted by the presence of objects of nearly the same importance; neither should any part of the composition be entirely bare of interest. Third, the drawing should not only correctly represent the out-

GREEK ART AT THE UNION LEAGUE CLUB.

Two things were especially to be remarked in the exhibition of Greek terra-cottas and classic vases at the Union League Club's recent monthly art reception—the evident care of the collectors to secure pieces in perfect, or, at least, in tolerable preservation, and (especially in regard to the terra-cottas) their no less evident choice of artistically valuable pieces. It is probable that most of the contributors to this exhibition trouble themselves little about archæology; but they are aware that even to archæologists the condition of a vase or statuette is matter of moment; they are aware that beautiful work is rarer and more valuable, even archæologically, than rude work, and that, in many cases, the style of a work furnishes almost the only criterion by which

to judge of its age. Thus, in the present state of the Greek law regarding the export of antiquities we can only judge from its style that Mr. Clarke's "Bacchic Dance" was probably produced in the Cimonian period of Athens and in the best period of Attic art. It is a charming group of two young men and three girls. The

dance is just beginning. One of the youths, in the middle of the group, is leading off. The other is raising the sleeve of his tunic with the right hand and puts the left about his partner's waist. A younger girl, at the verge of the group, has already begun dancing; the third, between her and the leader, and a little in the rear, is playing the tambourine. The distinction of character in the faces and figures of the group is carried out with extreme refinement. Each face might be a portrait. The headstrong and humorous leader, pushing back his companions as if about to show them some new step; his more cultured and less self-assertive friend; the elder girl, amused at his forwardness; the other two, thinking only of their business of playing and dancing, combine to make a real chef-



"TOILERS OF THE SEA." DRAWN BY GEORGE HITCHCOCK FROM HIS PAINTING.

line of the objects, but should give the impression, by the greater or less vigor of touch, of the color and position of each object. Consequently, the outline should never be covered up or altogether lost, as in oil painting. Fourth, the color should be sincere; that is to say, should follow that of nature, without any attempt at making it warmer



"MATERNITY." DRAWN BY GEORGE HITCHCOCK FROM HIS PAINTING.

or cooler, or browner or bluer. Both warm and cool tones may be found in nature; and the painter who has a predilection for either should go in search of it, or arrange his models and his light so as to obtain it, not take any subject and warm it up or cool it down to suit his taste.

d'œuvre, comparable in every way with the best of Donatello's dancing groups. The group of mourners at the tomb, belonging to Mr. James S. Inglis, is also ascribed with probability to Greece proper—that is, practically, to Boeotia, Attica, Megara or Corinth—and to the fourth

century B.C. We do not think that the male figure in this group, bending down to console the young girl who is the principal mourner, is intended for Æsculapius, as the catalogue has it, but Mr. Brayton Ives's exquisite group may well represent either "Æsculapius and Hygeia" attending a sick girl, or simply her nurse and the doctor. Attic religious symbolism kept very close to the realities of every-day life; and who should pose for the god of medicine more properly than this good, gentle, wise old man, perhaps the Dr. Holmes of his day, and as whimsical, garrulous and peremptory as that redoubtable Autocrat. Nevertheless, this latter group appears to us rather of the post-Alexandrian period, and if of the fourth century, as the catalogue has it, then to the latter half of that century. The often-repeated, though certainly very charming type of figure of the "Europa" of Mr. Henry Graves marks it as probably Rhodian or Asiatic; while Mr. Marquand's "Pan Extracting a Thorn from the Foot of a Nymph," said to have been found at Myrina, Asia Minor, may yet have been the work of an Athenian sculptor. Mr. Cyrus J. Lawrence, who was one of the very first in this country to show appreciation of the Tanagra figurines and the "groups from Asia Minor," is represented in the collection by charming examples of both. It is sincerely to be hoped that these terracotta figures may be put permanently on exhibition where they may be studied by competent specialists. We must add a word of praise of the exquisite little shrines of ebony, boxwood and mother-of-pearl in which some of the pieces were displayed, although the desire for the more classic rectangular form we think might, in certain cases, have yielded to the obvious advantage of a dome-shaped shrine to accord with corresponding lines in the composition of a group. To insist on an unsuitable setting for a work of art because it is supposed to be in keeping with the architecture of the period is to go too far.

THE charmingly realistic spray of fuchsias given on page 59 is exactly suited for decorating one of the latest contrivances for holding a collection of photographs described on page 24 in the December issue of the magazine. It should be placed on the top right-hand corner just as it appears on the page, and on the inner side. The top pocket can be finished off before reaching the flowers, or they can be painted over it. The wild roses given in December would serve the same purpose. The fuchsias can be colored to contrast with the ground selected, which may be of silk, satin, linen duck, Arcadian cloth, or any similarly suitable material.

The work can be done either in oils or water-colors; in the latter case gouache painting must be employed on anything but a white or cream ground. If the flowers chosen be those with reddish purple petals and white calyx, a mixture of Antwerp blue, crimson lake and white will give the purple tone, while ivory black and lemon yellow mixed will produce the greenish shadows for the calyx, with a little rose madder introduced to give the pinkish tints toward the points. The stamens are red with yellow points; shade the yellow with raw Sienna and raw umber in the darkest parts. For the foliage, which must of course be varied in tone, mix cobalt, yellow ochre and white for the cool lights, lemon yellow, black and white for the yellow lights. For the darker shades Antwerp blue and raw Sienna, with a little chrome, also indigo and yellow ochre, will make some good tones, used in proper proportions.

A STUDY OF DAFFODILS.

INSTRUCTIONS FOR PAINTING THESE FLOWERS IN OILS AND IN WATER-COLORS.

THE charming pen drawing of daffodils by Mr. Victor Dagon in the present number will recall the colored study of double daffodils by the same artist published in the January number of *The Art Amateur* last year. Taken together the two studies show this always favorite flower from every point of view. Bright warm yellow in color, its leaves are green of a beautiful silvery gray quality, although rather dark in tone. In the half tints and high lights the leaves are almost blue. The background for the present study—if one be desired—may be of a rather warm blue gray, light in the upper part and cloudy and gradually darkening toward the bottom.



"VIEW OF MY STUDIO FROM THE DINING-ROOM."

PEN SKETCH BY GEORGE HITCHCOCK.

TO PAINT THE STUDY IN OIL COLORS, use a good single primed canvas, and begin by laying in the background. Paint this with permanent blue, white, yellow ochre, a little ivory black, and madder lake, adding in the deeper touches, burnt Sienna and raw umber. Add more white in the upper part, and use more black, blue and red in the deeper tones below.

For the yellow daffodils lay in at first a general tone of light yellow qualified by gray. Make the shadows a deeper tone of yellow, but paint them in also very simply at first, leaving the darker touches and other details for a later painting. The colors needed for the local tone are light cadmium, white and a very little ivory black with a touch of vermillion. In the shadows, add burnt Sienna, yellow ochre and raw umber. Paint the high lights with white and light cadmium qualified by the smallest proportion of ivory black. For the green leaves, use permanent blue, white, light cadmium, mad-

der lake, and ivory black. In the shadows, add burnt Sienna and raw umber.

Paint with medium and small flat bristle brushes for the general work, using larger sizes for the background. For the small details and careful touches in finishing the flat pointed sables, No's. 5 to 10, will be found necessary.

IN PAINTING WITH WATER-COLORS, if the transparent colors are used, the best paper for the purpose is Whatman's double elephant with a surface of medium texture, not too rough. There are also excellent qualities of French water-color paper, but the best are not easily obtained in this country. It is always well to stretch the paper before beginning to work; the manner has been so often described in *The Art Amateur* that a mere hint will be sufficient. Wet the paper thoroughly with a damp sponge or cloth, and then, with flour paste spread an inch deep all around the edges (*none* in the middle), carefully arrange this thick paper on your wooden drawing board. Spread it as smoothly as possible, bearing strongly on the edges until they begin to take hold on the wood. In less than half an hour your paper will be stretched tight as a drum and charming to work upon.

When the paper is quite dry, draw the simple outlines of the design with a finely pointed hard charcoal or No. 2 pencil. Omit all unimportant details, but carefully place each flower, leaf and stem in its relative position and proportion. This is most important, and if you cannot draw well enough to sketch in the free-hand method, it would be better to transfer the general outlines to the paper. Transfer paper is very easily procured at any good art dealer's.

Begin by washing over the whole surface of the paper with clean water, using a large round brush, or anything suitable for this purpose. Let the paper be very nearly dry before putting on any color, and then start with the background.

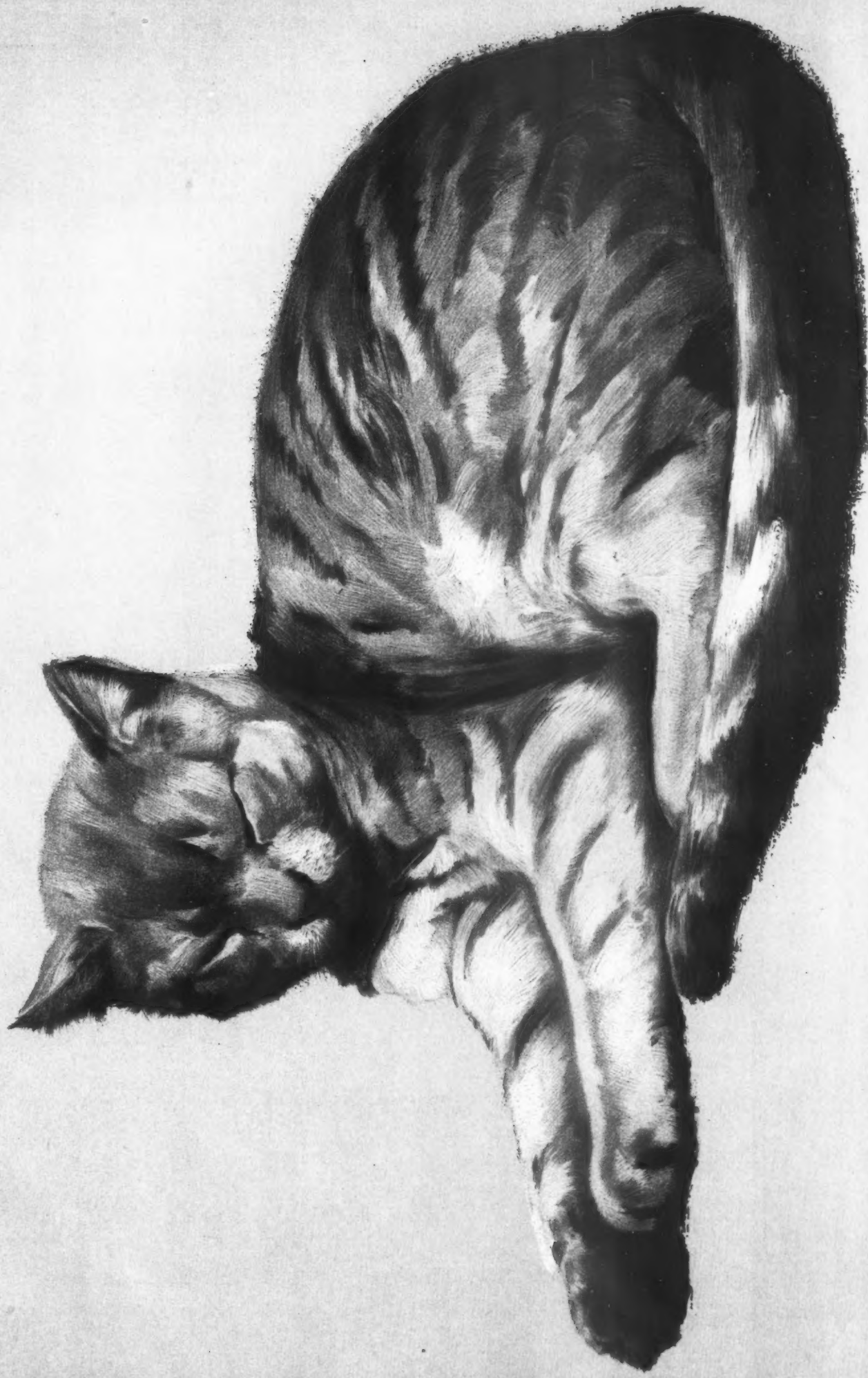
First wash in a general tone of light warm blue gray, using for this yellow ochre, madder lake, and a little lamp-black. Afterward, in finishing, use a little raw umber and burnt Sienna in the darker parts, with as much of the other colors as may seem necessary. If at any time the lighter tones seem too dark, they may be easily made lighter by wetting the part, and applying clean blotting-paper to absorb the moisture.

For the yellow blossoms use cadmium and a little lampblack for the first wash; have always plenty of water in your brush, and let the colors flow freely, catching up any superfluous drops with a piece of thick white blotting-paper cut in shape of a wedge. Remember also, never apply any more color until the first wash is dry. Of course, experienced artists can swab around as they please, and sometimes secure beautiful effects by painting into fresh washes; but it is only right to teach beginners as one has been taught himself; therefore the directions given here should be strictly observed. In painting the shadows of the daffodils, add rose madder and raw umber. In the sharp touches beneath the petals a little burnt Sienna may also be used.

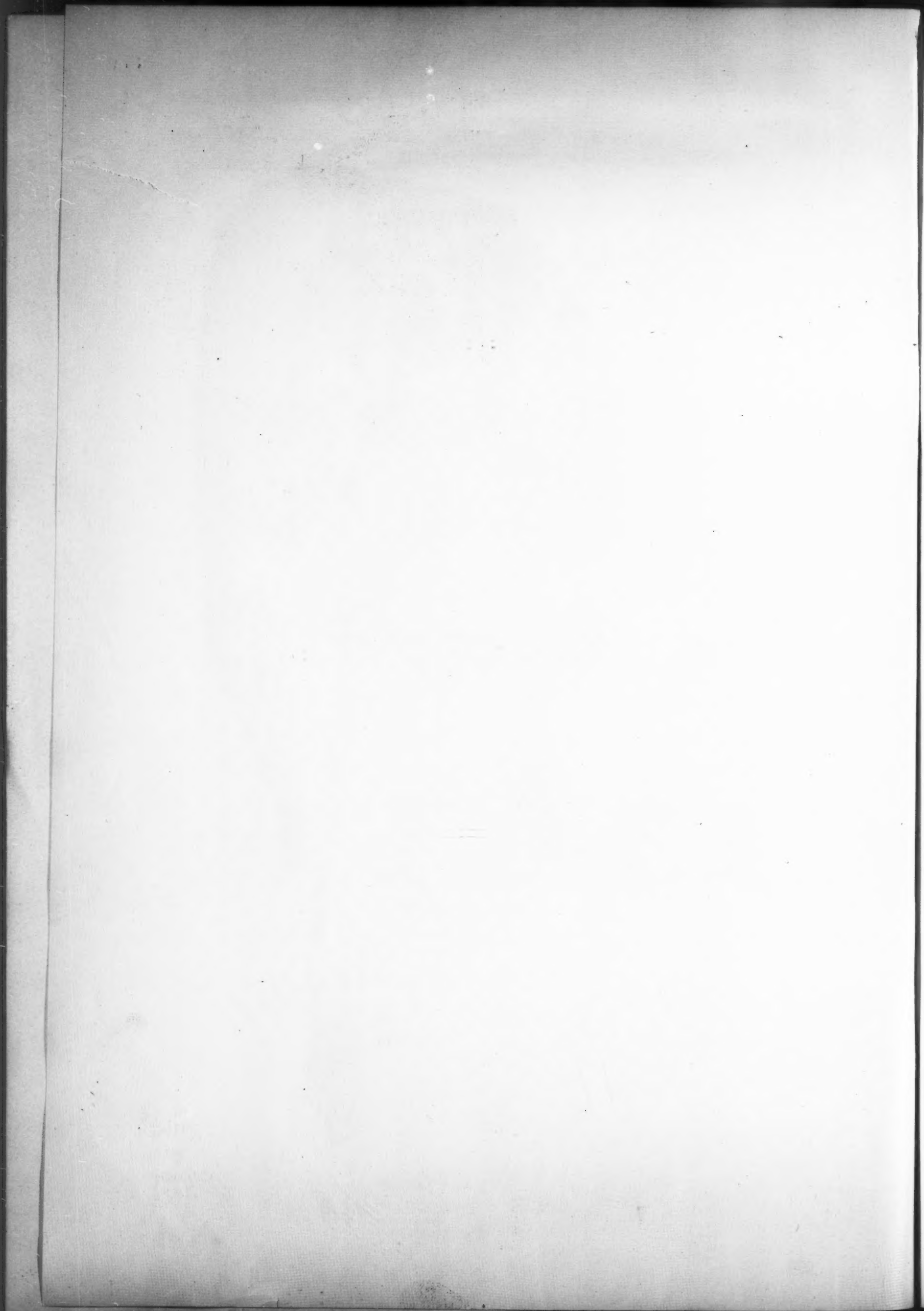
Paint the green leaves with Antwerp blue, yellow ochre, raw umber, rose madder and lampblack. In the deeper touches of shadow, add burnt Sienna and use less rose madder.

If hard lines come against the background from either flowers or leaves, the defect may be overcome by passing a brush dipped in clean water along the offending line.

THE graceful spray of the common variety of small flowering clematis would serve admirably for the decoration of a cabinet-sized photograph frame or a calendar placed where the photographs should be. One or two butterflies might be dotted on the top part of the frame. A motive for these will be found on page 121



STUDY OF A CAT. By J. DOLPH. (For Directions for Treatment, see the end of the Magazine.)



(November issue). Suitable frames in great variety are now on the market at nominal prices made of rough white or tinted water-color paper, celluloid and linen. A tinted ground would be preferable, as the blossoms are white. The shadows of this decorative little flower are very green; a mixture of ivory black and pale lemon yellow will give the exact tint required. The stamens are shaded with the same color, a touch of raw Sienna being introduced here and there to give depth and warmth. For the greens use the palette suggested for the spray of fuchsias.

In nature right lines are so broken that they are seldom very evident; but when a scene is included in a rectangle they show themselves at once, and in a picture they become of the utmost importance. It is the artist's part to search them out, to balance one diagonal with another shorter, more broken or less strongly indicated, to note the faint horizontal that gives repose and distance

China Painting.

LESSONS BY A PRACTICAL DECORATOR

II.—REDS.

CAPUCINE RED is one of the most valuable colors on our list. Combined with gold, very beautiful and rich effects can be obtained. It corresponds to the red used by the Japanese, who esteem the color greatly and use it more than any other decorators. Red, gold and black enter into almost all their designs where warmth and richness are desired.

Capucine is always reliable, and, unlike many of the colors, changes very little in the kiln, so that the student is able to judge somewhat of the effect before it is fired. Almost every shade of tinting from a very delicate salmon down to a warm, bright red can be obtained

Silver yellow and capucine will give the brilliant sky effects often seen at sunset, as well as the warm, delicate salmon tones found in yellow and pink roses. Always let the red predominate, but only a little; for delicate tones lay it on thin.

Capucine can be mixed with yellow ochre, but not with mixing yellow, blues or greens. With mixing yellow it entirely disappears, as I have proved to my own satisfaction by repeated trials, although I have often seen it recommended in print. I would warn the student who does not wish to meet with utter failure to pin this notice in her paint-box: *Mixing yellow should not be used with any of the reds.*

If a deep, rich red is required for tinting do not use turpentine when the paint is taken from the tube, but lavender oil, making it a very little thinner than for ordinary painting. Spread over the surface as smoothly as possible with a large tinting brush; pat gently but quickly with a soft charmois pad until it looks even. If



VIEW OF MR. GEORGE HITCHCOCK'S STUDIO AT EGMOND-AAN-ZEE, HOLLAND.

REDUCED FACSIMILE OF A DRAWING IN SEPIA BY THE ARTIST.

and the more vigorous upright lines that give character and energy. Curves, in nature, seldom do more than round off an angle or soften the transition from one right line to another. Their distinctive characters depend on those of the right-lined figures, in which they may be roughly included.

IN composing a picture, one may go so far as to introduce a needed line; as, for instance, Turner in a great many cases introduced a distant flat horizon where, in nature, he could see but a broken foreground silhouetted against the sky. Or one may, more allowably, introduce some accident like a passing figure, cart or animal, or plant or tree where it will do the most good by calling attention to some not very obvious existing line or by breaking agreeably one that was too obvious. But it will generally be found possible by merely emphasizing, by more careful painting, something in the sketch, to avoid such expedients, always dangerous even in the hands of a genius like Turner.

from it. No color is better adapted for painting a bright red poppy. For the lighter shades use one third silver yellow. Paint in the middle tones with the pure color, using it stronger in some places, if necessary, and finish the darker parts with deep red brown, either mixed with the red or laid on top, as the student may think best. This same combination can be used for the blossoms of the trumpet vine, brilliant orange red nasturtiums, more or less of the yellow being used, as the flower requires. Geraniums, honeysuckles, salvias, barberries—in fact, almost any bright red flower or fruit can be painted with capucine with or without the silver yellow, deep red brown, carnation No. 2 and a very little black where a very dark tone is required.

Orange red is commonly recommended for the above-mentioned flowers, but it is not as reliable as the capucine—a strong heat gives it a lifeless appearance. One eighth of silver yellow mixed with the capucine will give exactly the same color as orange red, and it is perfectly reliable. I always advise its use.

the article to be tinted is large, do only a small place at a time, bringing the edges almost together; the pad will join them.

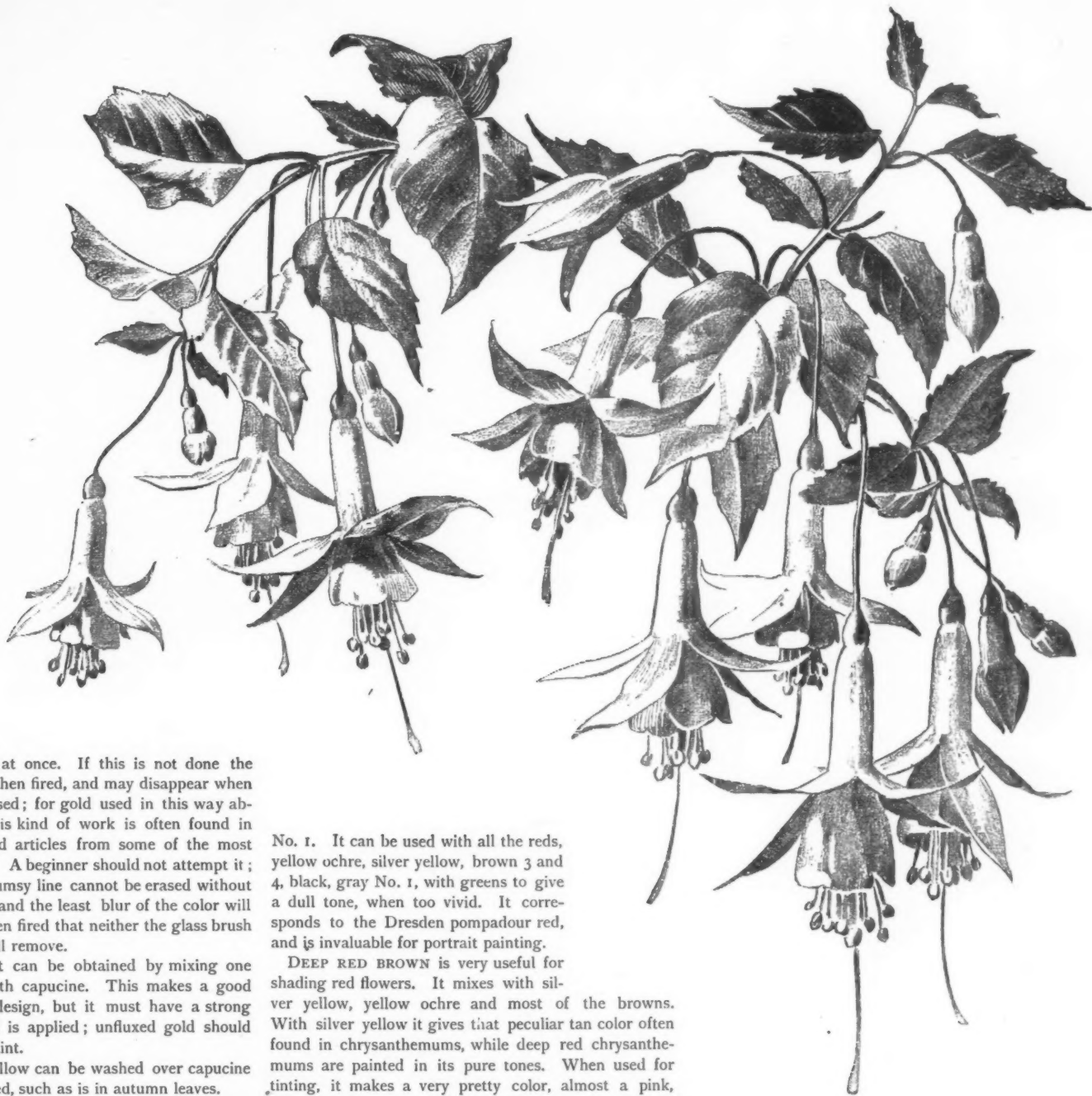
The bottom of a salad bowl may be done in this way and finished at the top with a geometrical design on the white china done in red, black and gold, with gold clouded on the inside half an inch, or even deeper, or tinted with the capucine quite thin, making a pale salmon that would be in harmony with the outside, if gold is too expensive.

A design done in gold can be outlined or worked up with capucine in any way that fancy may dictate in one firing. Cover the design with an even thick coat of gold. It must be burnished gold—liquid gold cannot be used for this purpose. If the gold is of a cheap quality there must be two coats. Stand the object in a hot oven until perfectly dry; then work the color on in delicate, firm lines, with here and there a very thin wash if a little shading is needed. It is well to go over it twice. This can be done as you go along. Make a line



STUDY OF DAFFODILS. PEN DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR PAINTING IN OIL AND WATER COLORS, SEE PAGE 56.)



STUDY OF FUCHSIAS.

(FOR TREATMENT, SEE PAGE 56.)

and then go over it at once. If this is not done the color will be weak when fired, and may disappear when the glass brush is used; for gold used in this way absorbs the paint. This kind of work is often found in stores on high-priced articles from some of the most celebrated factories. A beginner should not attempt it; for a mistake or a clumsy line cannot be erased without destroying the gold, and the least blur of the color will cause a dull spot when fired that neither the glass brush nor the burnisher will remove.

A fine salmon tint can be obtained by mixing one third silver yellow with capucine. This makes a good ground for a gold design, but it must have a strong firing before the gold is applied; unfluxed gold should always be used on paint.

Silver or orange yellow can be washed over capucine to make a brilliant red, such as is in autumn leaves.

In using capucine, one thick, even coat is necessary, or even two coats may be needed to get a rich effect, for a thin coat is apt to fire off a little. Do not pile the color on, or it may chip.

CARNATION NO. 1.—This color when applied very thin is similar to shrimp pink. It is used for pink poppies, chrysanthemums, pink geraniums, etc. It fires well, and is more reliable than the carmines, besides being entirely free from the purple tone which is so apt to spoil the lighter shades of the carmines Nos. 1 and 2. In painting a pink poppy, if yellow is required, use silver yellow; for the gray shades, a very delicate wash of green No. 7. This is much better than any gray. Care must be used not to have it too dark, so that it will be green instead of gray.

For chrysanthemums and geraniums use violet of iron for shading—not too strong, however, or it will give a lifeless, purple effect that is very unpleasant to the eye. I have seen so many flowers spoiled in this way that I would specially warn the artist in the matter. Flowers painted in carnation look well outlined with deep red brown, violet of iron or green No. 7.

Carnation No. 1 makes a charming background for white or pale yellow flowers and wine-colored carnations. It should be laid on with a large tinting brush, in sweeps about an inch in length, in all directions. Have the paint very thin, even letting the china show in some places to make it more delicate; it can be a little darker near the flowers or at the bottom of the dish. Thin the paint with lavender oil. Wet the brush first in turpentine and then pat it on a cloth, so that the paint will not run.

Carnation No. 2 is a much stronger color than

No. 1. It can be used with all the reds, yellow ochre, silver yellow, brown 3 and 4, black, gray No. 1, with greens to give a dull tone, when too vivid. It corresponds to the Dresden pompadour red, and is invaluable for portrait painting.

DEEP RED BROWN is very useful for shading red flowers. It mixes with silver yellow, yellow ochre and most of the browns. With silver yellow it gives that peculiar tan color often found in chrysanthemums, while deep red chrysanthemums are painted in its pure tones. When used for tinting, it makes a very pretty color, almost a pink, when very thin; more of a reddish tone when darker. For tinting, it should *always* have one third flux mixed with it. If this is neglected do not blame the firer if it rubs off in spots after it returns from the kiln. Repeated firings will not remedy the evil. For handles to cups tinted in pink, salmon, gray, green or yellow, it is very pretty, and takes the place of solid gold handles, which are quite expensive. In order to make the color dark enough, and yet not too thick, so that it will chip off, lavender oil must be used instead of turpentine, put on a coat as smoothly as possible. After drying apply again, and even a third time if necessary. These directions should be followed for all dark colors that are used in this way. A very rich effect is produced by using this color in a geometrical design with deep blue green, a light shade of yellow ochre and gold outlined with black. It should be painted strong when used on yellow. Never use it with mixing yellow.

VIOLET OF IRON.—This color is used for shading the carmines and outlining pinks and greens. It works well with blues, either for shading or outlining. For sea-weeds it is absolutely perfect used alone or mixed with any of the purples. With deep blue green it gives that peculiar purplish tone frequently found on the back of rose leaves. It always fires well, and is particularly adapted to rose painting. Combined with brown No. 4 or 17 it is used for thorns; with brown green, for certain brownish purple stems, for ordinary shading in leaves. It should not be mixed with yellows or reds.

M. B. ALLING.

THE two designs for crescent salad plates given this month complete the set of a dozen begun last year.

Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green. For No. 11 (Houstonia) use gray for the centre dot of the flower, yellow or gold for the small dots around it. Use blue for the flower, leaving the base of each petal white. Use apple and brown green for grasses and, if gold is not used, outline with brown green; flowers with blue and use yellow brown for the crescent. For No. 12 (Mayflower) use apple and brown green for the leaves and brown green for stalks and for shading. Use carnation for the flowers. If gold is not used, outline the leaves with brown green and the flowers with carnation. For the backgrounds use either the white of the china, Chinese yellow or celadon.

WITH the present number we also conclude the fish series, begun in November, when a colored plate was given showing one of the designs full size and the others in miniature—since published full size in outline for tracing on to the china. We shall soon present an original and very striking fish service decoration, with mermaids, dolphins, fishes and sea-weeds, all gracefully combined and with much spirit and freedom; in contrast with the designedly formal treatment of the present set of plates.



STUDY OF CLEMATIS.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 57.)

DESIGN FOR A CHOCOLATE POT.

TINT the entire plain surface of the chocolate pot either with a thin wash of sepia, or café-au-lait. If just enough color is used to give it an ivory tint, you will have a very handsome object resembling a piece of Royal Worcester. Take out the background for the design. Use for the leaves grass green, with brown green for shading. The under side of the leaves is reddish. Violet of iron or deep red brown in thin washes will give the tint. The stems in the two larger panels are supposed to be woody stems, and should be painted in brown 108 and shaded with the same color and red brown, with the addition of a little black in the darker places. Make the fruit yellow brown shaded with brown 108; in that represented as partially open, the seeds might be left in sepia and shaded with dark brown. In the two smaller panels the stems should be brown green, shaded with the same color; the flowers are left white and shaded with gray, the stamens being red with blue gray tips. It is intended, with the shape represented, that a great deal of gold be used, but it should be the dull or unburnished kind; much bright gold would look tawdry.

THE BEDROOM SET.

The striking designs given in one of the supplement sheets this number, for a bedroom set, lend themselves to a novel and highly effective style of treatment easily within the scope of amateur work.

Select a set with as few blemishes as possible. After carefully wiping over every part of the piece you are about to begin on with turpentine, proceed to tint it with Vert d'eau au cuivre (copper water green). This is a grounding color of a delicate bluish green. In order to secure a good glaze in the firing, mix some flux with the color as well as a little tinting oil. Use a broad flat brush to apply the color, and blend it till quite smooth with a pounce bag made by tying up some cotton wool in some soft fine old cambric or silk; cover the piece of china entirely with the tint, both inside and out, and allow it to dry thoroughly before tracing on the design.

The dark bands and circles may now be painted in with a deep rich red brown shade, but instead of putting

the color on perfectly flat, take a medium-sized square end brush and dab it on with short strokes. This gives a slightly mottled appearance which is very effective, especially if you use three colors, such as red brown, ivory black and purple No. 2, dipping the brush first into one and then into the others by turns. Prepare the three shades separately; add to each some flux, and mix it up well with the color by means of a palette knife. Use a double proportion of red brown. The combination of colors indicated gives a beautifully rich tone.

When you have repeated this treatment on every piece, you may secure the drawing of the design by outlining it very carefully with sepia, and where the shadows are pronounced, express them by means of the same color. Do not remove the pale blue green ground already laid on, but work over it, leaving it untouched on the light parts.

At this stage I should recommend a first firing, although in skilled hands the work may be finished with one firing only. The next thing is to give the effect of pure white flowers on the ground prepared for them. This is simple and quickly done. Take Dresden relief white; paint thinly over the shadows and half tones, so

that they show through, and load on the lights so that they are quite opaque; then, for sharp touches and very high lights, put the white on so that it is quite raised on the china. This mode of treatment is truly charming in its results, and may be applied to many other designs besides the one under consideration, which, however, is peculiarly adapted for it. The effect of the whole will be greatly heightened by the use of gold on the rims and base of each piece, also for the dots and lines on the bands and the ornamentation on the handles. The scheme of color can, of course, be altered to suit any particular room without interfering with the general treatment. For instance, a tint of pale ivory yellow, combined with rich purple, a salmon pink with deep brick red, or turquoise and sapphire blue, any of these contrasts and many more would tell well. The charm of the scheme consists in the manner of painting the white flowers with Dresden relief so that they look raised, solid and yet transparent by means of allowing the shadows to show through a thin film of the white enamel.

EMMA HAYWOOD.

CHINA PAINTING NOTES.

MANY of the tube paints, although they are supposed to be ready for use, are often hard and unmanageable, requiring a little fat oil to make them work freely. It is also used in mixing gold and bronzes prepared in powders, as well as all dry colors.

* * *

TURPENTINE for china painting must scrupulously be kept pure. Place an old after-dinner coffee-cup in a saucer, fill the cup, full and after you have finished painting do not empty out the turpentine, but stand it on a shelf or some place where it will be free from dust, and the next time you use it fill it up again, and so on every time you wish to paint. There are two important reasons why the cup should be filled each time: First, a certain amount is necessary in order to work freely—turpentine is to the china decorator what water is to the student working in water-colors; secondly, it grows fat by standing and soon becomes fat oil, which causes the paints to blister in firing if used too freely with them.

* * *

IN washing the brushes in the cup, the paint will sink to the bottom, and in a short time sediment will form, which rises to the surface each time the cup is filled. It settles immediately and does no harm. Cups are allowed to stand five or six months in factories without emptying, even when they are in constant use. In washing the brush do not dip it away down into the bottom, but move it gently about against the side of the cup far enough down to cover the quill just above where the hairs are inserted. This allows the turpentine to reach the paint that always settles at the root of the brush. As the turpentine is disturbed, a little naturally runs over the side into the saucer, and each time the cup is filled; this will soon form fine fat oil, that can be put in a bottle or be used directly from the saucer, provided it is kept free from dirt and color. Use a clean knife in taking it out. One with color on it will leave paint in the oil that will spoil its purity. The cup should be emptied when it is not used oftener than once in two or three months.

* * *

TO make "Fat Oil" pour a few drops of turpentine into a clean saucer; stand it where it will be free from dust, but exposed to the air. The spirits will soon evaporate, leaving a thick oil. Add a little turpentine to this every three or four days until enough of the oil has been obtained to fill a small bottle. Cork it tightly and stand away for future use; as it grows thick with age it must be used more sparingly. Do not try to evaporate the spirits by using artificial heat, such as standing the turpentine on a register or near a stove. It will never thicken that way; the natural heat of the room is what it requires.

* * *

FAT OIL is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skilfully, without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

* * *

THE best lavender is found at the druggist's. Ask for the oil made from garden flowers; it is preferable to all



THE SECOND OF A SET OF DESIGNS FOR PAINTED HAND OR FIRE SCREENS. AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 38—JANUARY NUMBER.)

others. Take your own bottle and you can buy an ounce for fifteen cents, which will last a long time.

IN tinting, the paint is often mixed with lavender to deepen the tone, instead of mixing it first with the turpentine and then adding the lavender, as is usual in tinting. Deep shades of blue green, capucine red, silver yellow, yellow ochre, etc., can be obtained that are easily put on and are quite as rich as if they had been dusted on. It is much used with matt wax colors, admired in Royal Worcester decorations, as well as with the gouache colors.

CLOVE OIL should also be bought at the druggist's. It is used exclusively in portrait painting, and can take the place of lavender if the odor is offensive. It works well with the Royal Worcester colors. It does not dry as rapidly as the lavender.

COPAIBA sometimes takes the place of fat oil. It is also used for tinting where a large surface is to be covered; it keeps the paint open, allowing plenty of time to make the color perfectly even and smooth. One drop is equal to two of lavender or clove oil. Some practical decorators never use anything else. Every china painter should have a bottle of it. Buy five or ten cents' worth at the druggist's. Be sure and have it fresh; when it is old it is thick and stringy and will not work well.

HARDLY too much can be said in favor of oil of tar. By some it is preferred to all other mediums. After gold has been mixed with fat oil and turpentine, add one or two drops of oil of tar and you will find that it works more freely and does not require such constant turning over with the knife, which is a great help in tracing a delicate pattern. If it grows thick, add a little more turpentine and a drop of the tar as often as required. When one color is used for a border and it is desirable to have it smooth and of equal depth of color, if it is a powder paint mix it first with enough fat oil to moisten it; then add turpentine and tar; if a tube color use only the tar oil and turpentine. A little tar oil can be mixed with paste for raised gold work. Do not be too lavish in its use. Buy this at the druggist's and be sure it is thin—that shows that it is fresh. M. B. ALLING.

Amateur Photography.

TALKS WITH BEGINNERS.

XI.—EMULSION MAKING.

THE ability to make a good emulsion is well worth the trouble taken to gain it. While I cannot claim that no difficulties will be encountered by the beginner in this branch of photographic work, I can promise the careful workman that care, patience and cleanliness will carry him far on the road to success.

The apparatus necessary for the amateur worker are neither numerous nor expensive. A water bath of some sort is the first requisite. A tin-pail with a tightly-fitting cover answers very well. Two or three earthenware or porcelain vessels of a pint or more capacity, a thermometer of the pattern used for taking the temperature of hot solutions, a supply of glass stirring rods, a filtering apparatus, and a Bunsen burner, spirit or kerosene lamp, with a flat marble, glass or slate slab for the coating room, constitute all that is absolutely essential in the way of a plant for emulsion making on a small scale. The experimenter will probably introduce improvements and refinements on this rather primitive outfit, as I have done in my own practice, without, however, greatly influencing the character of the results, which depend more on skill and care than on the apparatus used.

As I desire to make my instructions as explicit and thorough as is possible by written words, I shall begin them with the cleaning of the glass, a matter of no slight importance, since chemical or physical dirt on the glasses

to be coated will ruin the best emulsion. Most amateurs will have no difficulty in procuring a stock of glass from the limbo to which all poor negatives should be consigned. The first step is to remove the old films. After trying many other methods I have found none so good as a prolonged soaking in a moderately strong solution of hydrochloric acid, using for this purpose an upright tank provided with grooves to hold the plates. Into this tank I drop all my spoiled plates. A few days' immersion will be sufficient to disintegrate the film sufficiently to make its removal under the tap with a Bailey rubber hand-brush an easy task. When the films are removed, the plates are soaked for a short time in diluted ammonia to remove the acid. They are then polished with a little whiting and water, and, when dry, the side to be coated is rubbed with a piece of wash leather dampened with alcohol. When all the glasses have been treated in this way, they should be wrapped up in clean paper and stored away until wanted.

The next step is the making of the emulsion. Of the numerous formulas with which I have experimented I shall give only one or two of the best, beginning with one for a slow emulsion well suited to slide or transparency work. In the way of chemicals there will be needed gelatine, hard and soft, nitric acid, bromide of potassium and nitrate of silver. Two solutions are to be made up. For No. 1 take

| | |
|------------------------|------------|
| Gelatine (soft)..... | 80 grains. |
| " (hard)..... | 40 " |
| Potassium bromide..... | 70 " |
| Distilled water..... | 2½ ounces. |

The gelatine is cut into small pieces and allowed to soak in the bromized water until soft, when it is dissolved by gentle heat in the water bath, using one of the porcelain vessels. The heat should not exceed 80° and the solution must be stirred occasionally with a glass rod. When the gelatine is dissolved add one drop of nitric acid, and lastly a solution of 90 grains of nitrate of silver dissolved in 2½ ounces of water. This addition must be made in the dark room, and care must be taken to add it to the gelatine solution in a fine stream, constantly stirring the mixture. The emulsion is now formed, but it lacks sensitiveness, which is gained by replacing it in the water bath and keeping it at a temperature of 90° for an hour, carefully protected from white light. At the end of the hour the emulsion is poured out into a clean porcelain tray, allowed to set. As white light would ruin the emulsion it is best to place the tray in a box provided with a tightly-fitting cover and to place the whole in the dark room.

If the temperature be low enough the setting will not be greatly prolonged, but it is as well to make a division of the work here and to defer the breaking up and washing to a second evening.

The effect of the addition of the nitrate of silver is to form the insoluble bromide of silver and the soluble nitrate of potassium, which must be removed before the emulsion is ready for coating.

This is most easily effected by squeezing it through the coarse-meshed canvas which is used for fancy-work. I use a deep earthen vessel, holding a gallon, for washing the emulsion, which is first cut up into small squares with a silver table knife. The washing dish is filled with clean water and covered with the canvas. The emulsion is placed in the centre of the canvas and the four corners of the latter being brought together the emulsion is forced through the meshes by twisting the canvas tightly. After being stirred with a glass rod the emulsion is allowed to settle to the bottom of the dish and as much of the water poured off as possible. The dish is again filled, the emulsion stirred up, allowed to settle and the water poured off again. These operations are repeated eight or ten times, when the emulsion

may be considered sufficiently washed, and ready for remelting and filtering preparatory to coating.

The remelting is effected in the water bath at as low a temperature as possible, the emulsion being occasionally stirred with a glass rod. A simple filtering apparatus for small batches of emulsion is made by covering the flanged bottom of a lamp chimney with a piece of wash leather which has been well washed in soda and then in clean water. The emulsion is poured into the top of the chimney and allowed to filter slowly through the leather, the operation being hastened, if necessary, by gently blowing down the chimney.

We are now ready to coat the plates, an operation which requires some little practice before it can be quickly and successfully performed.

The temporary use of a small room will greatly increase the chances of success. This room must be dry, free from dust, well ventilated and capable of being made light tight if the plates are to be dried in it, as is preferable.

For coating some additional apparatus is necessary. The room should be provided with a fairly good-sized table on which is placed the setting slab of marble, slate or glass, and it must be sufficiently large to hold one dozen plates. The slab is accurately levelled by means of small hard wood wedges and a spirit level. Behind the slab and slightly above it, is placed the ruby lamp. The jar into which the emulsion is filtered should have a good lip to facilitate pouring. The plates are slightly warmed and placed in a pile at the right of the operator.

One of the glasses is balanced on the tips of the thumb and fingers of the left hand and a small pool of the emulsion is poured out upon its centre. This should be done carefully to avoid air bubbles. By inclining the plate a trifle, the pool of emulsion is made to flow to the top of the plate, and can then be caused to flow over the entire surface with the help of a glass rod which may be kept in the emulsion jug. The plate is then gently slid on to the slab and allowed to set. In this way one plate after another is coated until the slab is full, when they are removed to drying shelves placed on the walls of the room, or in a properly constructed drying box. The latter I must confess to no great liking for, not having found it as effective as a well-ventilated room. The plates should dry within twenty-four hours, or they will run the risk of proving failures.

Such is in brief outline the method by which I have made many dozens of plates which were at least equal to any of the commercial article, and as I can lay claim to no special skill as a manipulator, I believe it to be a practical method for any amateur who desires to learn and practice photography from the foundation.

This formula gives rich black tones, eminently adapted to slides and bromide paper. Warmer tones will be more easily obtained by substituting 12½ grains of iodide of potassium for 10 grains of the bromide of the formula. This addition will give the brown tones which are preferred by many.

This emulsion is rather slow for landscape work, although on account of its brilliant and clean working qualities I prefer it to more rapid plates where speed is not an indispensable requisite. Its rapidity may be increased by allowing it to ripen for some days in a cool, dry place before washing. W. H. BURBANK.

A GOOD toning bath for aristo paper is one containing platinum instead of gold, according to the following formula:

| | |
|---|------------|
| No. 1.—Oxalate of potassium..... | 3 ounces. |
| Phosphate of potassium..... | 1½ " |
| Water..... | 34 " |
| No. 2.—Platino-chloride of potassium..... | 15 grains. |
| Water..... | 5 drams. |

Take six parts of No. 1 and one part of No. 2. The prints must be well washed before toning.

NEGATIVES of uneven density may be printed evenly by placing the printing-frame in a slanting position in a box, with the thin part of the negative at the bottom. The printing must be done in diffused light.





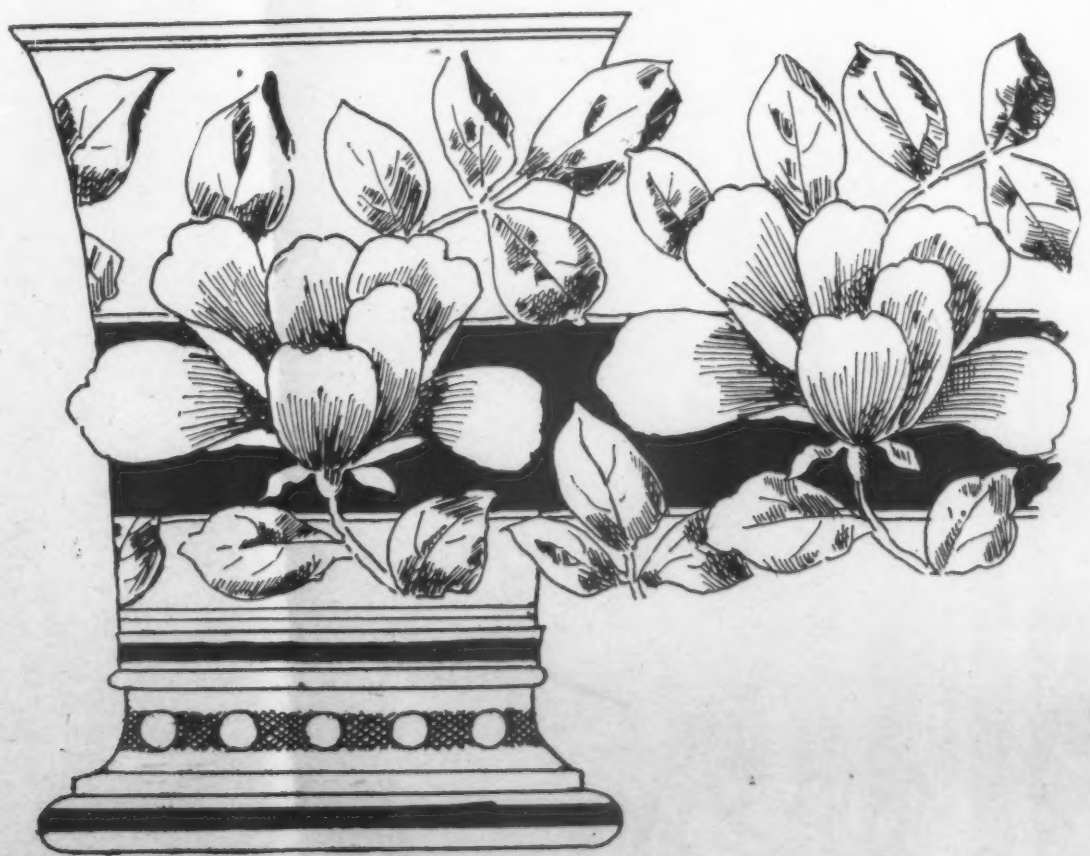
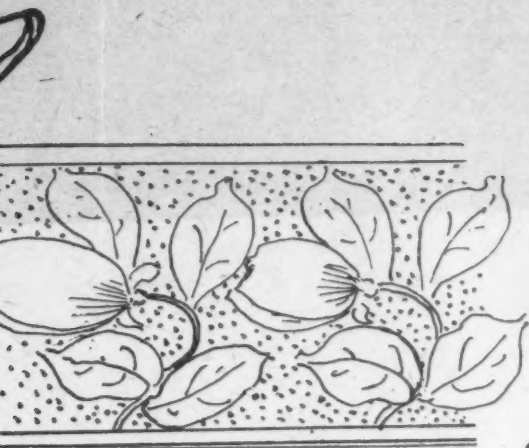
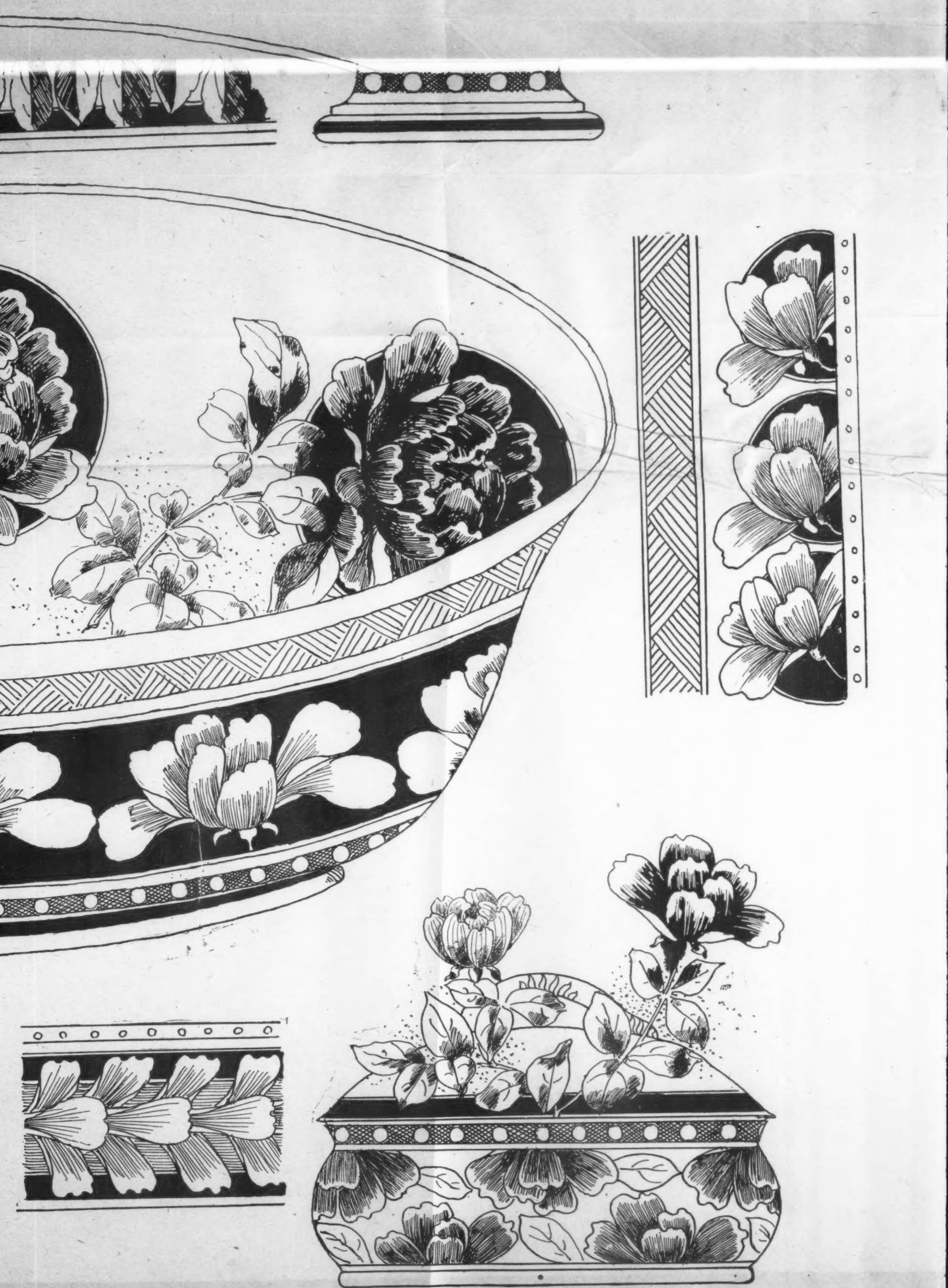




PLATE 321.—DECORATION FOR
BY A. B. BOGART.

(For directions for treatment, see



ORATION FOR A BEDROOM SET.

Y A. B. BOGART.

as for treatment, see page 60.)

THE HOUSE

THE ARCHITECTURAL LEAGUE EXHIBITION.



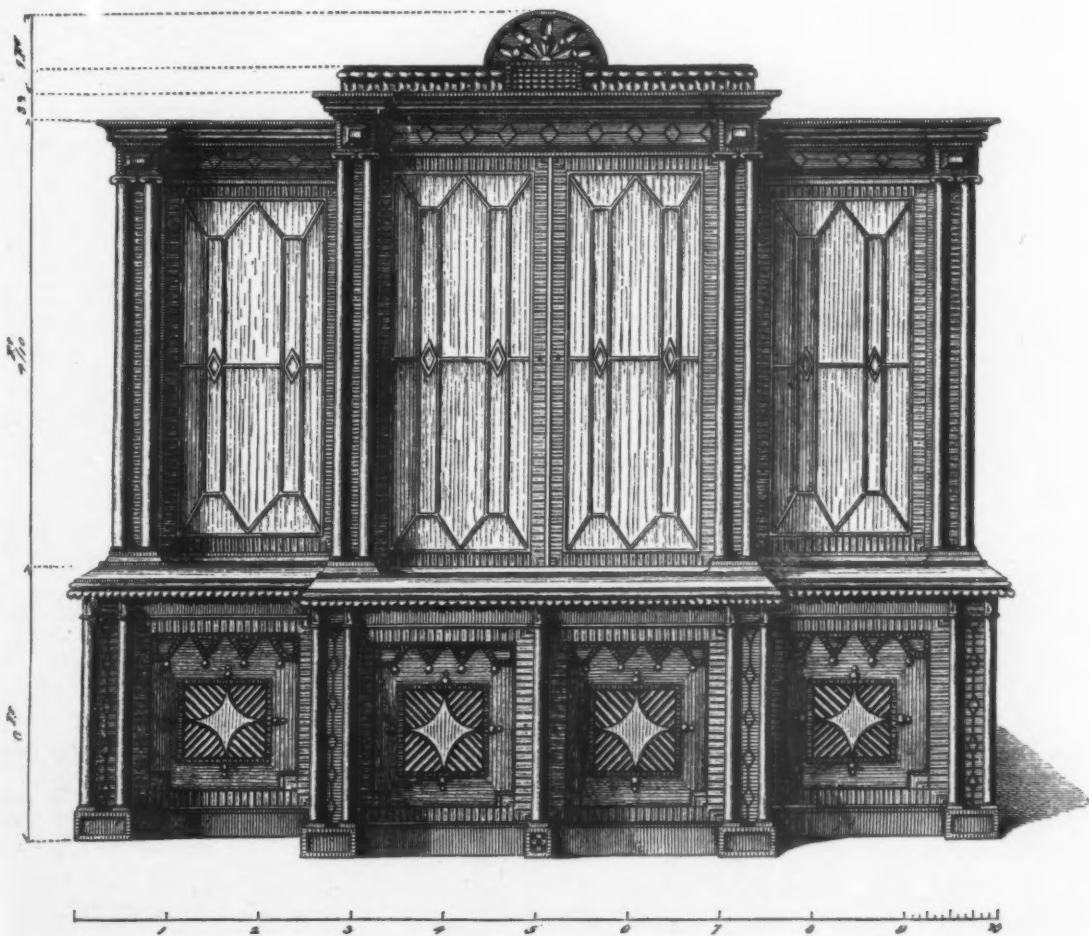
THE fifth annual exhibition of the Architectural League of New York opened at Ortgie's Fifth Avenue Galleries on December 24th and closed on January 11th. While not in all respects as good as the very successful exhibition of last year, its educational influence has, perhaps, been even greater. People are only gradually waking up to the fact that the League's exhibitions are among the most important artistic events of the year. If they continue to be managed with the same ability as has, in general, been shown up to this, they cannot fail to have a great effect on the future of American architecture. Among the more ambitious drawings in the present exhibition are several designs for the new Protestant Episcopal Cathedral of St. John the Divine. Of these, the most striking is that shown by Messrs. Carrère & Hastings, a huge pile in the Italian style, with bell-towers modelled on the Venetian Campanile and well-proportioned central dome. Another interesting problem has been furnished by the League competition in designs for the entrance to the proposed World's Fair building. This has brought out a considerable number of designs, of which but five have been thought worthy, by the hanging committee, of a place on the walls. The gold medal of the League has been awarded to Mr. Julius Harder

for a triumphal arch ornamented with sculpture and flanked on either side by a tall column. Mr. Claude F. Bragdon has obtained the silver medal with a design for an arcade with a large central arch and smaller arches to right and left. Neither these nor the other designs exhibited are noticeable for originality. A very remarkable showing is made of designs for large hotels and office buildings. One of the best of the former class is by Mr. H. B. Kirby, and shows a structure of the French Renaissance period with finely disposed masses and a picturesque sky-line of mansards and conical-roofed turrets. A "Country House," by Mr. C. P. Mott, makes a similar use of large roof areas broken by dormers and turrets, but the feeling on balance of line and mass, though not absent, is much less apparent in this design than in Mr. Kirby's. A "Country House at Dublin, N. H.," by Longfellow, Alden & Harlen, offers an unpretentious, home-like front of

two stories in the Elizabethan style, relieved by a projecting bay over the main entrance. A "Country House, at Lawrence, L. I.," by Messrs. Thayer & Robinson, looks much more like a great caravansary built in between the ruins of a mediæval fortress. The abuse of the hipped roof is carried to an extreme in Mr. William B. Bigelow's design for a "Hotel at Harriman, Tenn." A "Corner of an Apartment House in New York," built between converging streets, shows a very sensible use of dressed stone and brick, the stone basement being ornamented with well-disposed string courses, round-arched windows alternating with a combination of square and circular windows, and at the corner a heavily consoled balcony overhanging a marble fountain. This design is by Mr. W. C. Hazlett. A group of three city houses by Messrs. Berg & Clark is very intelligently composed to present the appearance of a French Renaissance chateau. A centre mass with a square project-

ments are a pair of antique branched candlesticks placed to right and left. A door with fan-light and with side-lights set with bull's-eyes, in the same frame of drawings, makes a good appearance. A "Parlor in Old Fort House, Manchester-by-the-Sea, Mass.," is a bold treatment of an interesting problem. The parlor is entered from a smaller irregularly shaped hall at a higher elevation. It is finished in dark wood, apparently walnut, with a rather broad ceiling moulding of the same. The paper is bouquet-patterned on a light ground. Chintz of a similar pattern is used for curtains and for furniture coverings, strongly contrasting with the dark wood-work. The effect would be rather too striking were it not for the vista into the hall, which is panelled in white wood and painted tapestry, by its light tones harmonizing with the chintz and wall-paper of the parlor, and reducing the dark wood-work of the latter room to a subordinate place in the general scheme. By the same

designer, Mr. Arthur Little, Boston, is a drawing of a brick mantel with wrought-iron clamps and a large niche overhead for a monumental flower-vase; and a "Chimney in a Private Office," in two tones of white, with an over-mantel of niches alternating with oblong panels painted with landscape subjects. A deep cornice, of a single convex moulding, is decorated with festoons of beads in black. The wall-paper in this room is of a large flowered pattern, dull pinkish tones predominating. The room looks altogether too cosy and home-like for an office. A room with coffered ceiling and over-mantel in one large panel ornamented with arabesques in relief has an aspect of solid comfort and a certain large and simple elegance that does



OLD ENGLISH FURNITURE. BOOK-CASE WITH INLAID WORK. BY SHERATON.

ing bay culminates in a handsome dormer window with twisted pilasters and Gothic finials. To right and left are elaborately ornamented round towers with conical roofs. The doors, and, by consequence, the stoops are unsymmetrically placed, giving a certain individuality to each of the three houses, while the general balance is not at all disturbed.

Among the drawings of interiors we noticed with pleasure a number in which the designers had set themselves the task of adapting the forms of the Colonial period to present requirements. Some "Details from the Simsbury Free Library," by Mr. M. H. Hapgood, Hartford, Conn., show an elegantly proportioned though simple mantel-piece with rectangular panels painted white, and, around the fireplace, a border of pale blue tiles. A low wainscot, also painted white, rises on either side in graceful elliptical curves nearly to the level of the shelf. Above the shelf is a window, and the only orna-

credit to the designers, Messrs. Little & O'Connor.

The collection of decorative objects and designs is not nearly so good as at last year's exhibition. It is all very well to obtain from dealers in bric-à-brac and from private owners a few curious old cabinets and some squares of ancient embroidery and brocades, but what the public expects of the League is to be shown what our own designers and workers are doing. We know that it is not always easy to induce artists and manufacturers to run the risks of damage and of adverse criticism inseparable from a public exhibition; nevertheless, it is the duty of the League to find means of overcoming their repugnance. Progress is not possible without full and open discussion. That of the League itself is mainly due to its exhibitions; and there should not be much difficulty in convincing our best decorative artists that it would pay them to send their best works. Too large a share of the decorative designs in the present exhibition is be-

neath criticism. We feel certain that a little more energy on the part of the Loan Committee would have resulted in a much more interesting show. Some artistic wrought-iron work, exhibited by Mr. J. Williams, is almost the only finished work exhibited that merits high praise. His wrought-iron stand and fire-dogs, an inkstand with rose-buds and leaves and a grille decorated with rosettes are in the best style of his art. A "Decorative Panel for Mantel," by Mr. Frederick Marshall, gives promise of better work to come. The group of two figures on a sunny terrace, one leaning over the low wall handing a dish of fruit to the other seated in front, may not mean much, but it is pleasant in color and its lines are well arranged. A decorative panel in plaster, in which a lot of little figures are engaged in ship-building, is worthy of notice. It is by Mr. J. M. Rhind. Mr. F. S. Lamb's and Mrs. Ella Condee Lamb's designs for mural painting and for stained glass; Mr. Henry O. Walker's "Gift-Bearer"—a charming little study from the nude; some faience ornaments by Mr. Charles Volkmar, and an embroidered portière by The Associated Artists prove that we are not without competent decorators.

ROGER RIORDAN.

A MODERN NEW YORK DINING-ROOM.

THE handsome dining-room which we illustrate on the opposite page is in reality carried out in the most costly woods and with a profusion of carving which only a very rich man could afford; but it offers many suggestions, both in plan and details, of which people with lighter purses may avail themselves. The wood-work may be stained cherry instead of rosewood. It may be confined to the dado, parts of the mantel and cupboards, the doors and window-frames, and the ceiling beams. The panels of the ceiling, instead of carved wood, may be plaster wrought with a more delicate relief and tinted terra-cotta color. The moulding next the plaster should be gilt, and the face of the beams should be stencilled in gold and dark green. The frame-work only of the mantel needs be in wood. The niches may be in colored plaster, and a band of ornamental terra-cotta or, preferably, of glazed faience, may be inserted instead of the carved part. The heavy supporting pilasters, with their Byzantine capitals, may also be replaced by faience, such as are made at the Menlo Park ceramic works, with good effect, harmonizing excellently with the glass or pottery tiles of the fireplace. There should, however, be a change of color, and the pilasters and cross-band may be in two or three tones of dark red; the tiles in various blues and blue greens. The large metal hinges of the cupboards will be in stamped copper; the windows above them filled with a geometrical pattern in stained glass, turquoise blue predominating. The wall may be hung with dark green jute plush. In the carpet red should be the principal color. Instead of the large picture which occupies so much of the wall space in our drawing, the light buffet might be carried one or two styles higher, lessening pyramidally and supporting the handsomer pieces of plate and china which will be very well set off by the dark plush background. The sides of the lower part of the buffet should then be enclosed to form additional cupboards. Instead of the present

wooden cornice, a slightly deeper frieze in tinted plaster should run around the room. The portières and window-hangings should be in dull reds, patterned with dull blues and greens. The chandelier, like all the metal work, will look best of copper, with shades of uranium glass. We would suggest for the frieze a Romanesque scroll in light relief; for the ceiling panels cartouches with arabesques at either end. A further saving may be made by stencilling this ornament on the plaster instead of making it in relief. The colors should be dull olive heightened with gold on the terra-cotta ground. A good



DECORATIVE MOTIVE.

choice of bric-à-brac for display pieces would include some examples of the new metallic lustre wares of English make, which very successfully imitate the valuable old Hispano-Moresque faïences.

A COSEY LITTLE COTTAGE.

ONE of the most interesting examples of a small dwelling house that combines convenience with a certain amount of artistic effect is the new cottage built for Charles Barnard at Stamford, Conn. The building is nearly square, measuring 25x33 feet, with an overhanging roof that covers a piazza, which is 8 feet wide and is placed on the south side. The corner posts are only 16 feet high, which gives 9 feet for the first story and 6 feet for the upright portion of the upper story. The upper rooms all show the slope of the roof, but the ceilings at the walls are sufficiently high to give all the head-room required. So far the

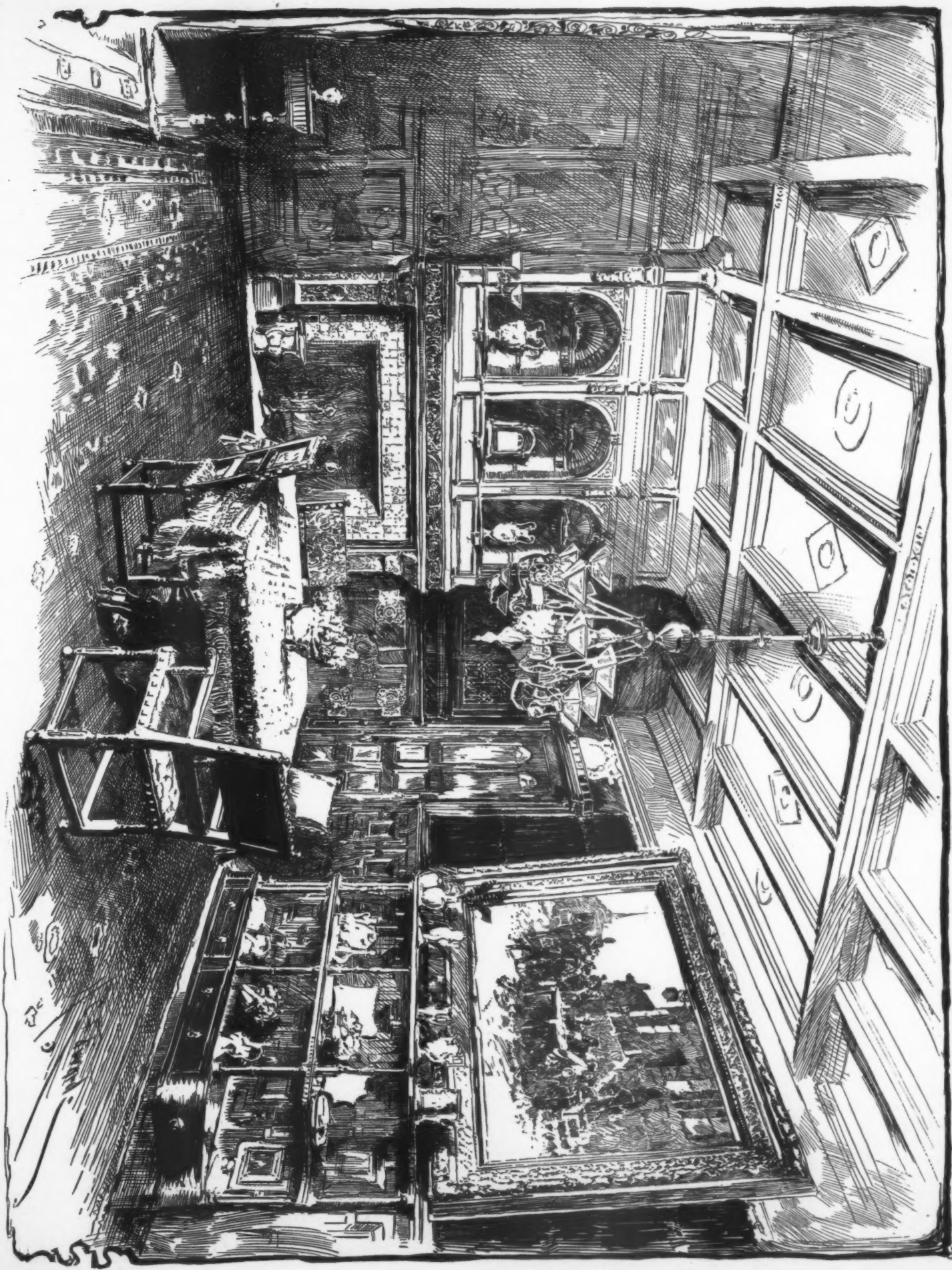
building is entirely plain and, of course, very inexpensive. To give an artistic character to the house all the windows on the west (or street side) and the south and north sides are very large, and are composed of a single sheet of fine quality of Belgium glass. None of these windows open, and to give air to the house each window is provided with a transom. The windows on the west side measure 5x4 feet, and the others are a few inches smaller. The front door, on the south side, is a "Dutch door," the upper half being filled with stained glass. On the second floor a large dormer extends over the piazza. The window is 11x5 feet, and has three large pieces of glass and three transoms. On the west side is a "loggia" or covered balcony, with French windows, the hipped roof forming a hood over the balcony. To increase the effect of massiveness the house is placed close to the ground and the two chimneys are made very large and heavy, while the piazza posts are solid pieces of timber, measuring 8x8 inches.

The roof and upper story are shingled and stained dark red and yellow, with very dark olive trimmings, while the lower story is clapboarded and painted a light yellow. The interior is laid out with the utmost simplicity and with as few partitions as possible. The lower story is practically only one room. The front door opens directly into the main room of the house, and the stairway ascends from the centre of the same room. This room measures 12½x33 feet, including an archway that opens into a "cosey corner." The chimney, 6 feet wide, occupies the centre of the western half of the house, there being wide arches on either side of the chimney breast. The dining-room is on the north of the chimney, curtains on either side of the latter separating it from the parlor.

Upstairs there are three chambers and a library that extends over the piazza, having a window on the south side 11 feet wide. Between two of the chambers is a small bath-room. All the rooms are perfectly plain, the artistic effects being obtained by the use of simple colors. The woodwork throughout the house is painted in pale yellow, or about the color of old ivory. The parlor is papered with pale yellow cartridge paper, with a yellow gold ceiling, and the curtains are in another shade of yellow. The cosey corner is papered with very dark blue cartridge paper on the walls and a brilliant yellow in arabesque patterns on the ceiling, the ceiling color being carried down on each of the walls to a distance of three feet. The dining-room is in Pompeian red, with an indistinct figure in a different shade. The library is in plush Pompeian red cartridge paper, with very pale yellow ceiling in a Japanese paper. The chambers are all papered in small patterns, the paper covering both walls and ceilings. All the transoms over the windows on both floors are in solid masses of color, the effect being obtained by glazing with whole pieces of opalescent glass. The glass was selected at the factory with the greatest care, and the effects obtained are produced by the mingling of two or more colors in one piece of glass. No leaded design is used, and the effects are due simply to the mass of mingled colors. Each window is thus a suggestive bit of color harmonizing with the wall colors, the transoms in the parlor being in shades



DESIGN FOR PIANO FRONT DECORATION. TO BE PUBLISHED LATER, FULL WORKING SIZE.



A MODERN NEW YORK DINING-ROOM. DRAWN BY H. C. EDWARDS.

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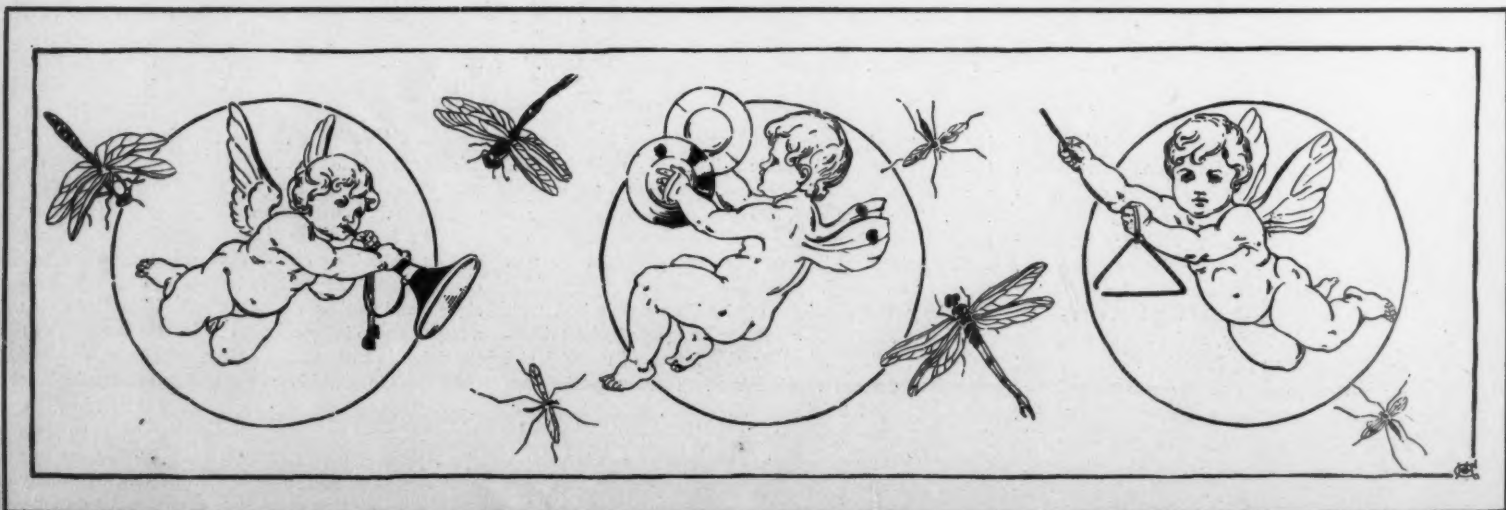
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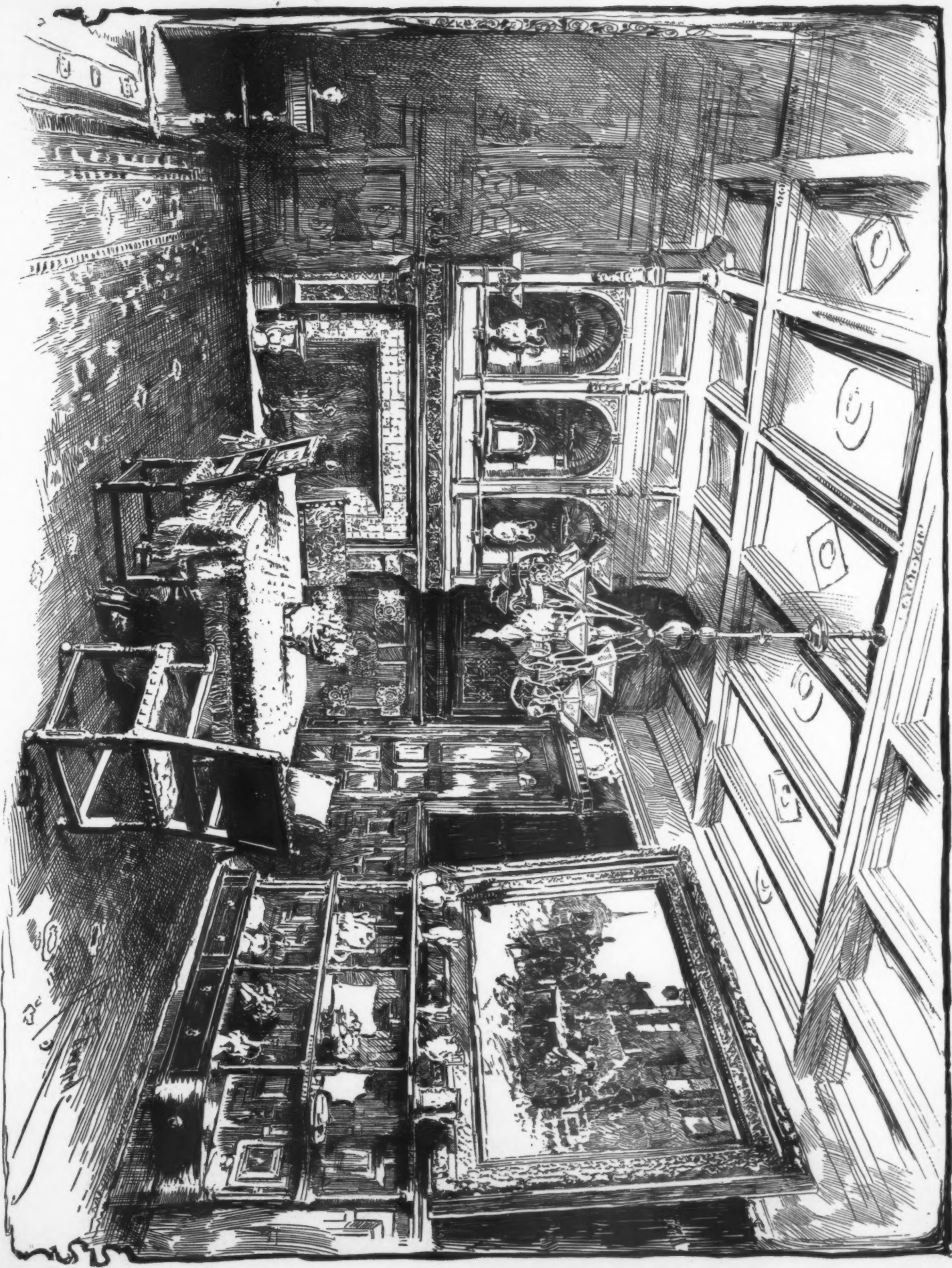
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of blue and white, in contrast to its yellow walls. The effect of so much brilliant color on walls, ceilings and in the windows is to give the rooms a warm and attractive appearance, while the great windows, free from sash bars, fill the rooms with light. The effect of looking out on the landscape is precisely like that of looking at a picture through a massive picture frame.

There are four open fireplaces, two on each floor, and all are in metal of artistic design. Two of the fireplaces are in nickel or dull silver color, one in black iron and one in bronze. The hearths are of encaustic tiles of the same color as the walls in each room, and are fitted with brass or wrought-iron fenders, according to the color of the fireplaces. The house is warmed by a hot-air furnace, and the kitchen is fitted with a complete gas range and gas water heater. The bath-room is also supplied with a gas water heater, there being no range, water back, or hot-water boiler. In practice the exclusive use of gas for cooking and for heating water is cheaper to begin with, and the cost afterward is about the same as that of coal, while there is a very great saving in labor by getting rid of dust and ashes and the handling of coal. No gas is used for lights, except in the hall, bath-room and kitchen, lamps being used until electricity can be supplied.

The house costs when finished—three coats of paint being given—about \$2000. This does not include water works, gas apparatus or furnace. The cost of the stained glass is about \$70 more, and the furniture, rugs, etc., are extra. No upholstered furniture is used, all the furniture being of wood, either in the natural color or painted. The parlor set is of the plainest description, and is of wood painted in old ivory white trimmed with dull gold red, with dark gold plush cushions. All the curtains are in "shadow silks."

MR. EDMUND RUSSELL, who, assisted by his accomplished wife, is now delivering a very instructive course of lectures on Art Criticism and Expression, according to Delsarte, at Hardman Hall, in this city, finds that, in the application of the principles of art to daily life, no country of Europe has reached a higher plane of progress than our own. "In England," he says, "wonderful treasure-houses may be seen. The Leyland mansion, with its peacock dining-room by Whistler, and its marvellous collection of Rossettis and Burne-Jones', guarded in the great rooms with the golden gates; the Narcissus hall of Sir Frederick Leighton; the Eastern treasures of Holman Hunt, and the Rossetti-hung dining-room of William Morris are all beautiful in the extreme, after miles of red satin, gilt-corniced palaces, or the dulness of the ordinary English home. But in the United States the evidence of the growth of art is seen on every hand. It is not in a Vanderbilt palace only that we find it; it may be in the ceiling of the lager beer saloon, the glass door of an apartment house, or the plastered wall of a banking office. Everywhere beauty is spreading, and a very high order of beauty—a tender perception of the harmony of line and relation of color. It is all a great influence, and will tell; the American youth is growing artistic."

NEW devices for making a decorative use of the electric light in interiors are constantly turning up. One of the most recent is to set the lights as an element in the decoration of a frieze or cornice. For instance, a cornice, modelled in plaster of Paris, will be composed of shells and foliage, and in each shell a light will be placed like a pearl. Or the frieze may have Roman scroll-work in plaster with the lights forming the

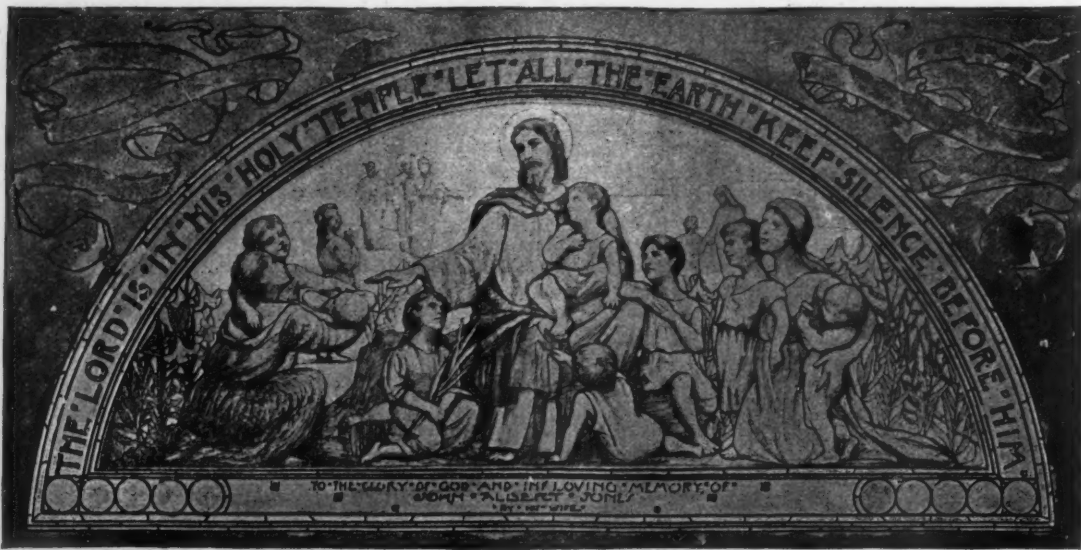
centre of the rosettes. Another fancy is to use a cluster of small lights with globes or bells of various-colored



MURAL DECORATION. "THE CHURCH MILITANT."
BY F. S. LAMB.

(SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION, SEE PAGE 64.)

glass for a centre piece on the table. This last offers a chance to the bronze worker to devise suitable supports.



CARTOON FOR STAINED-GLASS WINDOW FOR CHRIST CHURCH, SPRINGFIELD, ILL. BY ELLA CONDEE LAMB.

(SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION, SEE PAGE 64.)

It can also be varied in many ways as a piece of temporary decoration with real or artificial flowers.

Old Books and New.

ARTISTIC BOOK-BINDING.

I.

LEAVING out of the question all technical details, we may consider the conditions of a good binding to be the following: (1) regularity in the folding of the printed sheets, solidity in sewing and backing, elasticity of the hinges, so that the volume will open easily and remain open; (2) appropriate and well-executed exterior ornamentation. The very nature of the envelope of a book indicates the kind of ornamentation which it admits. The principles of decorative art find their application in binding, and here and elsewhere elegance is incompatible with overloading, and richness itself needs a certain measure and certain points of repose. The book-cover evidently must not be ornamented all over. The second principle laid down by Charles Blanc for the decoration of book-covers is this: the decoration of a book ought to be in harmony with the nature of the work, with the importance of the author and with the character of his thoughts. Furthermore, whether the ornamentation be executed by hand or by a machine; whether it be blind-tooling, gilding, stamping, painting or mosaic; whether it be an aristocratic binding or a democratic cover in cloth-boards, the design ought always to be simple and flat without shading. Subjects and figures treated in a picturesque manner are out of place, and, whenever employed, they should be treated flatly after the manner of the friezes and borders of the Greek and Roman ceramists. Arms and heraldic escutcheons should likewise be treated flatly and so as not to give the idea of projections. The same observation, too, applies to mosaics in color. The decoration of the flat surface of a book-cover should, generally speaking, be purely ornamental, and always without perspective. These principles were instinctively observed by the Italian artists of the sixteenth century. These binders introduced gilding, color and mosaic, which, however, did not become general until the seventeenth century. Their effects of color were obtained by a sort of enamelling on the leather by means of a liquid paste or varnish, the effect and brilliancy of which must have been marvellous. Even now, after a lapse of three hundred and fifty years, many of these colored Renaissance bindings are singularly fresh. By means of this coloring matter and sometimes by means of mosaic or inlaying, the complicated geometric designs of the Byzantine ceramists were reproduced by the Italian artists in the bindings called "à entrelacs," that is to say, interlacements. The Aldi were the first to employ all these innovations in binding, and the first

mosaic binding known, a binding made of inlaid leather, is a Martial, now in the Bibliothèque Nationale at Paris, printed by the Aldi at Venice in 1501, and bound for the famous collector Jean Grolier. This Jean Grolier (1479-1565), the great book-lover and Treasurer of France, began to make his collection in the reign of Francis I. Through a long residence in Italy, and communication with the most illustrious men of his time, Grolier acquired a very solid education and a taste so pure that almost all the volumes of his library that have come

down to our times are absolutely remarkable and have remained among the most precious models of modern

binders, models to whose style the name of Grolier is inseparably attached. Whether they were executed in Italy, at Lyons or at Paris, Grolier's bindings appear to have been all designed under Italian influence and in the Italian style. They are either bindings in compartments of different colors with the design outlined by a single or double gold thread, or bindings with interlacings of black bands on green or tawny morocco or calf crushed to complete smoothness. Generally the interstices are filled in with ornaments in full gold or silver, or in azure, in the heraldic sense, or in outline—in French "plein or," "azur" or "à filets." Often the gold threads terminate in leaves or scrolls painted in colors, or simply gilded. The bindings with interlacings are more particularly known as Grolier bindings. They form one of the most elegant decorations that can be imagined for books of a serious character.

The Italian workmen having once initiated the French into the employment of gilding for the decoration of books, the French artists took a new departure, and from the sixteenth to the eighteenth century produced book decorations which remain the perfection of the kind. The fact is, that at that time the strange combination of epithet and noun, *industrial art*, had not yet been discovered, and the great artists of the Renaissance did not think it beneath them to make designs for book-covers as they made designs for pottery, for jewelry, for armor and for furniture. Brunelleschi, after having designed the duano of Florence, did not disdain to arrange the pious marionettes of a "capanuccia," and great painters condescended even to paint the cheeks of the fair Florentines that they might shine all the more brilliantly in the ball-room (Cf. Di Cennino Cennini, "Trattato della Pittura," Roma, 1821). Why should they not have traced the designs that were to embroider the vestures of books?

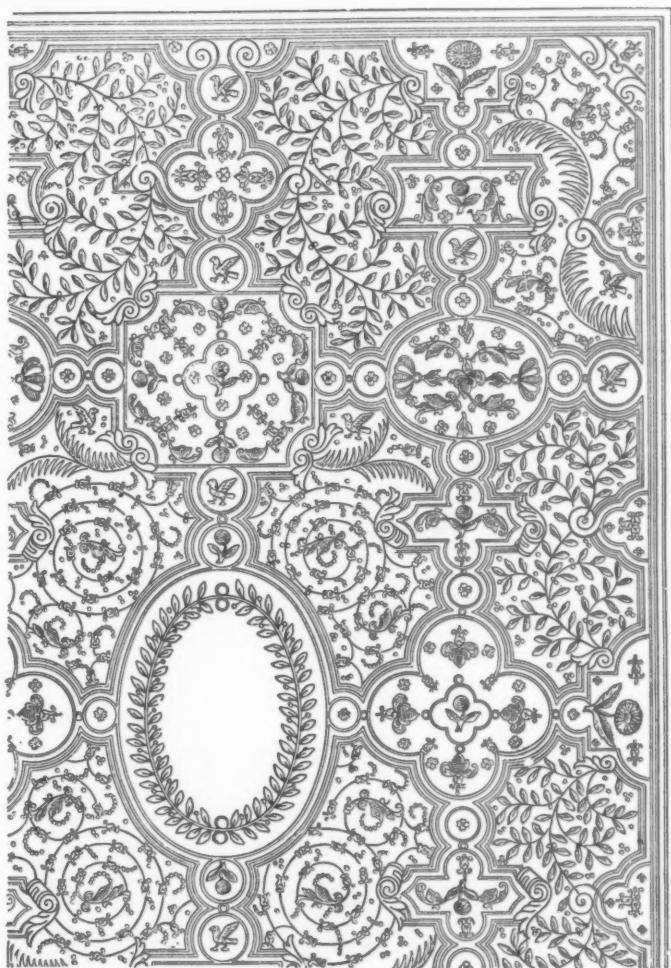
The sixteenth century is the great age of French bookbinding. Unfortunately for their glory, both then and in the two following centuries the binders rarely signed their work, and it is only by accident that a few names have survived. The bookbinders in those days did not, like their modern disciples, receive supplicatory letters from princes and grand seigneurs, and many a binding for which a collector nowadays pays almost its weight in bank-bills was not considered at that time to have any very extraordinary artistic value. The decoration of the book was artistic because it was in the very nature of the men and women of those days to require a certain artistic character in everything that surrounded them. In point of fact, their shoes were often as finely gilded as their book-covers.

The progress of French taste finally substituted for the geometrical severities of the Grolier binding flowers, sprays, trails, imitations of lace and delicate arabesques. At the end of the sixteenth century the Eves invented for the elegant Marguerite, sister of Henry III., the style of decoration called "à la Fanfare," one of the most charming inspirations of the French binders. In the compartments of the main design are introduced fleurons, flowerets, and of course the daisy, or "marguerite," in all its forms, while the ground of the binding is strewn over with sprays and sprigs of oak or laurel. Some of these Fanfare bindings are wonderfully complicated in design and detail. Designs in this style are often found executed on vellum bindings, gold upon white.

At this point it may be well to say a word about a kind of ornamentation which was much used about the epoch of Henri IV., the "semis." In royal bindings the fleur-de-lis was naturally the basis of all "semis," for this ornamentation may be either simple or compound and "en plein" or "en fond." The "semis" is simple when there is only one motive, and compound when there is alternation of motives; "en plein" when it constitutes alone the decoration, being *sovereign* all over the binding; "en fond" when it is broken by arms, monograms, escutcheons or ornaments in the centre and corners. On the books of the Dauphins we find a semis of dolphins and lilies; on the volumes of François I. we find F's alternating with the lilies or with the flame of

the salamander, his particular emblem; on the books of Henri II. we find H's surmounted by crowns or the double D. H. (Diane, Henri), intermingled with fleurs-de-lis. This kind of ornamentation is very decorative and often used by modern amateurs. THEODORE CHILD.

MR. BONAVENTURE has lately returned from Europe to his quarters in the San Carlo building on Broadway, and has brought with him some notable bibliographic rarities. Among his old and famous editions are two copies of Hardouin's "Book of Hours," remarkable as one of the earliest books printed at Paris, with wood-cut borders. Each of these copies has the full-page designs and the curious frontispiece of Hercules and the Centaur, illuminated by hand in gold and colors. One of the copies has, besides, the French version of the "Dance of Death" at the end, and the illuminated arms of the original owner on a fly-leaf at the beginning. Both are beautifully bound in full morocco with Gothic tooling on back and sides. Among several illuminated manuscripts, we noticed one especially, an "Offices of the Blessed Virgin," on vellum, of the first half of the fifteenth century, with rich floral borders and miniatures in gold and colors. It is bound in heavy black morocco with Gothic stamp-



FRAGMENT OF A BOOK-BINDING ATTRIBUTED TO ONE OF THE EVES.

IN THE LIBRARY OF THE MARQUIS DE GANAY.

ing. An equally great curiosity, in its way, is a fac-simile reproducing with the utmost minuteness the original letter of Americus Vespucci announcing his discovery of America. Books from the presses of Robert Stephens, François Gryphe, Plantin, the Elzevirs and Aldus are in their original curiously tooled or inlaid bindings. Books with the arms of celebrated persons—Napoleon, Madame de Pompadour and others—are to be found by threes and fours in Mr. Bonaventure's stock. Persons not aware of the comparative frequency of such finds, and who imagine that because a book bears the Napoleonic arms on its cover it must have belonged to the Emperor himself, have made the charge that some of these arms were forged. The charge is doubly absurd, since it is not very difficult to procure copies so ornamented, and since they are not costly enough to tempt a counterfeiter. Of more modern books, Mr. Bonaventure has exceptionally fine copies, bound by Lortie, Chambolle-Duru and Marius Michel, of Dorat's "Baisers," Conquet's beautiful edition of "La Mionette," Voltaire's "Contes," with the rare Moreau plates, proofs before letters, and Curmer's edition of "Paul and Virginia," absolutely clean and uncropped. The desire for specially illustrated editions of modern books, indulged in by a few of our more advanced amateurs, will find something to feed on in the manuscript copy, elaborately illustrated in pen and ink and in sanguine, of Théophile Gautier's "Le Petit Chien de la

Marquise." There is also a copy of the "Contes Remois," with brilliant impressions of the Meissonier cuts and with illuminated titles inserted.

BARYE, the beautifully printed volume by Mr. Charles De Kay, briefly referred to last month, not only gives all obtainable information about the sculptor and his works, but includes an estimate of all the artistic forces of his time and essays the difficult task of assigning him his definite place among the great men of the Romantic movement. To this considerable enterprise the author has brought a keen enthusiasm for the intellectual side of art, no small knowledge of technique, and a wide acquaintance with all the historical schools and with the spiritual and material circumstances of Barye's environment. His admiration of Barye is thus uncommonly well founded; and if his style, at once nervous and florid, has led him to overestimate somewhat his subject's powers and attractions, it has but helped to make a fascinating book. At times Mr. De Kay is digressive, but always to a useful purpose. He will be readily forgiven, for instance, for the space he devotes to the Bear in tradition and history, for he shows that Bruin "once stood at the head of all the animals of Europe for strength and courage" and is quite worthy of the attention he received from Barye, who was pre-eminently the sculptor of the bear. Boys and men were called after this interesting animal, and the esteem for the bear also "entered into a great series of names not of men alone, but of districts and lands." "Berne in Switzerland, Bearne in the south of France and Beara in the southwest of Ireland" are given as instances of this; but when Biarna-land, near the Arctic Seas, is also mentioned among "places in point," we must dissent; surely that name can have no more significance than that the place was the land of bears, which we all know are common to the Arctic region. Among other observations showing his close scrutiny of his subject, the author, while noting "how firmly and powerfully, yet with what delicacy Barye could mould an image in the form of a woman—as in his 'Amazon,' 'Angelica on the Hippogriff,' and 'the three goddesses and the figures of the Hours in the great clock at the Hôtel Pereire'"—remarks that it is "odd that he should have employed his talents so rarely in fashioning the female of men and beasts." In conclusion, we must congratulate the Barye Monument Association on the tasteful and luxurious setting it has given to Mr. De Kay's very interesting volume. The specially hand-made paper, large margins, fine typography and chaste binding are worthy of hearty commendation; and only less important than the text itself are the illustrations, numerous and, so far as may be, adequate. There are eighty-six in all, consisting of wood-cuts, autotypes and an etched portrait of Barye by Flameng. The autotypes are printed in colored inks to suggest the original patinas of the bronzes. Like the exhibition which it commemorates, the work has been undertaken in aid of the fund to provide a monument to Barye. Those of our readers who would like to contribute to this excellent object, and get at the same time full value for their money, should send ten dollars to the Secretary (No. 6 East Twenty-third Street, New York), and get a copy of the book while there is yet time. The edition is strictly limited, and it will soon be out of print.

THE STRUGGLE FOR IMMORTALITY, by Elizabeth Stuart Phelps, is a collection of essays, several of which have already appeared in The Forum and The North American Review, the most important of them being the one from which the volume takes its title. In it the author makes the suggestion that as life on this earth is a struggle for material existence, so also may it be a spiritual struggle, in which victory or defeat shall mean, for each individual, continued existence or extinction; in the words of Emerson, that immortality will come to such as are fit for it. Her proposition cannot be more clearly put than as she herself has stated it: "Live or die! It is your own affair. You have the conditions and the chances. Accept or decline. No gods, pagan or Christian, shall interfere to compel you. Your personality has sacred and awful rights. You are caught in the machinery of inextricable law. Love is a part of that law; but both love and law must take the material that you give them. Abide the test." To those who accept this view of our individual responsibility in this transcendent question every act of life must be of little less than tragic import, for on it may hang, without hope of reversal of the decree, our spiritual life or death. But perhaps not even Miss Phelps herself would have the courage to push her argument to its logical conclusion. The other essays in the volume deal with the spiritual facts of existence in a way that is both stimulating and suggestive; and if the author's views in regard to them are not always, or even often, such as we can accept unreservedly, her attitude in dealing with them is, at least, one we must respect. (Houghton, Mifflin & Co.)

THE REVUE DES ARTS DECORATIFS for November, 1889, contains among other matters of interest to designers and decorators, an article on "Stained Glass at the Exposition," in which due credit is given to Messrs. Lafarge, of New York, and

Healy and Millet, of Chicago, for their novel and beautiful exhibits. Henry de Chennevières writes of the monumental faience of the Exposition, and there is an article—one of a series—on scales and imbrications in ornament, by L. Passepont.

YOUNG AMERICA'S PAINTING BOOK gives illustrations in color, by Constance Haslewood, of familiar nursery rhymes, to be copied on the opposite pages, where they are printed only in outline. The tints are well selected, and afford safe practice for the artist in the nursery. (Frederick Warne & Co.)

ASOLANDO, the last published work of Robert Browning (Houghton, Mifflin & Co.), may be likened to the last notes given forth by some noble instrument, rude, indeed, and primitive in construction, but of elemental force, of sweetness drawn from the very heart of nature, the chords of which, broken and relaxed by the hand of time, can produce, even at the touch of the master, scarcely any but feeble or discordant sounds. The sweetness that once so charmed the ear with magic and mysterious power has, in most of these poems, degenerated into mawkishness, the strong, if at times enigmatic utterances of other days, into meaningless confusion of thought. Occasionally, indeed, there is an echo of the old exquisite melody—that ran through "Evelyn Hope," for instance—as in the lyric beginning, "So say the foolish!" "Say the foolish so, Love?" Traces there are, occasionally, of the intellectual vigor that commanded our homage—often, it is true, tardy and reluctant—as in "The Pope and the Net," where the knowledge, accumulated during a lifetime, of one phase of human nature is epitomized in a single line, "Why, Father, is the net removed?" "Son, it hath caught the fish." But echoes of the stirring strains that quickened the pulse in such poems as "How they brought the Good News from Ghent to Aix," and "Incident of the French Camp," we listen for here in vain; the chord that produced them was broken before the instrument itself had sunk forever into silence. For all that we look for and miss, however, in these, the last earthly utterances of the poet, we find our best consolation, in his own words, in the poem called "Reverie:"

"Somewhere, below, above,
Shall a day dawn—this I know—
When Power, which vainly strove
My weakness to o'erthrow,
Shall triumph; I breathe, I move,

"I truly am, at last!
For a veil is rent between
Me and the truth which passed
Fifteen, half-guessed, half-seen,
Grasped at—not gained, held fast.

"I for my race and me
Shall apprehend life's law;
In the legend of man shall see
Writ large what small I saw
In my life's tale: both agree.

"When see? When there dawns a day,
If not on the homely earth,
Then yonder, worlds away,
Where the strange and new have birth,
And Power comes full in play."

MISS M. B. ALLING had much success with her beautifully decorated china, in Royal Worcester style, shown at Tiffany's during the holiday season. Few pieces remained unsold.

A MAGNIFICENT vase of malachite, so massive that it had to be conveyed to its destination in sections, was recently presented to Lord Revelstoke by the Czar. It is supposed to be the finest malachite ornament in England, not excepting the great vase at Windsor Castle, given by the Czar Nicholas to Queen Victoria.

FREDERICK JUENGLING, one of our best-known wood-engravers, died recently in this city from acute bronchitis. He came to this country from Germany while a youth, and began engraving for Harper & Brothers, but went into the business himself at the age of twenty-three. In 1870 he engaged in the printing business, in which, however, he failed; but a few years later he settled in full the claims of his creditors, who had maintained their confidence in his integrity unshaken. Mr. Juengling worked at engraving for Frank Leslie's publications and those of the Century Co., and was one of the leaders in the then new method of cutting on wood for illustration, by which the exact work of the artist was sought to be reproduced, instead of the engraver's own interpretation of it, according to the old system. Later he studied painting in water colors and in oils at the Art Students' League of this city, of which he became President. He was also a member of the Salmagundi Club. In 1882 he was awarded the only gold medal given for engraving at the International Exhibition at Munich, and in 1886 he received honorable mention at the Paris Salon.

A CORRESPONDENT of The American Garden says that the favorite "American Beauty" rose is an old sort under a new name, and is no other than the "Madame Jamain." As French names do not come easily to all of us, perhaps most persons will prefer the more familiar one in this case. A florist who sometimes supplies the writer with flowers invariably calls the Papa or Père Gautier, "Poppy Goutier," and he would certainly have trouble with "Madame Jamain."

AT the recent flower show in San Francisco a resident of that city received the first prize for a new rose called the "rainbow rose." It is small, of a delicate shade of pink; stripes of a darker shade running to the end of each petal give it its name. No mention is made of the odor, however, upon the character of which its popularity will doubtless depend.

THE rule with the cacti is to give the soil a thorough drenching only when the leaves look shrivelled, except about the time for them to bloom, when three times a week is not too often to water.

IT should be remembered that in the winter evaporation does not take place so rapidly as in summer, and house plants do not require so much moisture. A safe rule is to wait until the soil looks dry on the surface before giving water, as plants are more often injured by excessive zeal in this matter than in any other way.

STRANGE as it may seem, the palm, which thrives under sunny skies in its tropical home, needs, in our drawing-rooms, a shady corner. Too strong light causes the leaves to turn brown and in course of time to die, although the palm succumbs to its fate only after a long struggle.



SET OF ROUNDLS, ALL TO BE PUBLISHED FULL SIZE (8x8). THE FIRST IS GIVEN IN THE SUPPLEMENT THIS MONTH.

Treatment of Designs.

STUDY OF A CAT (COLOR PLATE NO. 1).

THE original of this kitten—he was hardly more than a kitten when he "sat" for his portrait—was for years a favorite of the well-known Lotos Club of New York. The artist brought him in under his overcoat one winter day, and "Dick" lived in peace and luxury until he died. Mr. Dolph, who is the best painter of cats in this country, has succeeded admirably with



this model, which is, apparently, of the Persian variety. The feline characteristic of alertness, even while the graceful little creature is contentedly dozing, is well expressed in the cleverly modelled head, while the soft, furry texture of the mottled "tor-toise-shell" colored coat is admirably rendered. The canvas selected need not be of very fine grain, as a certain amount of tooth will help to give texture to the work, which, though extremely effective in treatment, is somewhat sketchy in detail, and for this reason it is a most excellent study for beginners. The background color may be obtained with an admixture of raw umber, yellow ochre, black and white. It will save time to pass the background color over the entire canvas, allowing it to dry thoroughly before proceeding further. Care must be taken, however, not to paint too thickly, or there will be danger of clogging up the canvas, and thereby losing quality in the painting. The palette needed is very simple; it may be raw umber, raw Sienna, burnt Sienna, French Naples yellow or jaune brilliant, cobalt, black and white. Begin by making a careful and accurate drawing in outline with charcoal; then block in the salient points with raw umber only. Next lay in the bluish tints with raw umber, cobalt and white mixed, matching the tint indicated as nearly as possible. The lights must be loaded on with Naples yellow, to which white is added in the very lightest parts; jaune brilliant also gives the required color. Be careful to note the touches of pure burnt Sienna under the velvet paw and about the eyes and edge of one ear. Raw Sienna with a little white gives the intermediate bright brown tint; for the very dark touches mix raw umber, burnt Sienna and black. Do not work your tints about more than is necessary to insure a sufficient amount of modelling. The painting should be crisp, fresh and bright.

CROCUS BEDS IN EARLY SPRING. (COLOR PLATE NO. 2.)

THE original of this clever and charming little landscape, by Mr. George Hitchcock, is in water color. The reproduction is very true to the feeling of the artist. Use Whatman's hand-made paper of moderately fine texture; not hot-pressed—which is only fit for pen-and-ink work or very fine face painting.



Stretch the paper carefully (as directed on page 56 in painting the daffodils). The following colors will be needed: Raw umber, burnt Sienna, raw Sienna, Vandyck brown, yellow ochre, pale cadmium, pale lemon yellow, Indian red, rose madder, Antwerp blue, cobalt and ivory black. See that you are provided with two or three good elastic sable brushes. Begin by making a very careful and accurate drawing of the picture in outline with an H. B. pencil; then start painting with the sky. Mix enough color to paint freely with a very full brush; it is impossible otherwise to obtain transparency, which is the chief charm of water colors. This remark applies equally to the shadows, which should be literally blotted in. This method is clearly indicated in the copy under consideration. If the edges be too sharp in the first instance, soften with a clean, moist brush. To obtain the desired shade for the sky, mix cobalt with Indian red and, perhaps, a

very little black. The same tint is needed for the brightest reflections in the water; raw umber and more red are introduced into the shadow. For the field of crocuses all the yellows indicated will be needed, with touches of the Siennas and raw umber in the foreground in addition to the patches of green. Begin by putting over the whole field the faintest possible wash of yellow ochre. This will give just the tint required for the highest lights, which should be carefully left intact. A careful combination of Indian red, rose madder, raw umber and black will serve for the red bricked cottage, with dashes of other pure colors introduced, such as raw Sienna and pale cadmium and cobalt. Take Vandyck brown and a little black with a touch of red in it for the dark patch. The greens may be mixed with yellow ochre and cobalt, lemon yellow and black, raw Sienna and Antwerp blue. A glazing of raw Sienna only is used in places; there are also touches of clear, raw umber. The reddish tint in the sky is laid on before the tree trunks are picked out.

THE NUT-PLATE SERIES.

THE nut-plate given this month, the fifth of the series, represents a cluster of hazel-nuts. Paint the outside husks with yellow ochre, shaded with brown 108 in the darker parts, with here and there a little brown green. The nut itself is to be painted dark brown, shading lighter, and a little black. The stems are to be painted with yellow ochre and brown 108, the leaves grass green, shaded with brown green and sepia, and the catkins a very light green, shaded with the same color.

DESIGNS FOR DOYLIES.

THE two doyley designs given this month complete the set of six—the other four were published last month. They are intended to be worked on fine cambric or Indian grass cloth in embroidery silks. Suggestions for working them will be found in the stitches indicated on the drawings. Where solid work is used it must be for the most part satin stitch, but in some cases ordinary feather stitch must be used. Two shades of gold-colored silk will be found both to look and to clean best. The stem stitch used for the outlines must be very close and even. A very few stitches of a distinct shadow color will be found to heighten the general effect a good deal; but it must be carefully used or it will make the work heavy. The doyleys should have a border of wide drawn stitching before the embroidery designs are marked on them. And in stitching these the darkest shade of gold silk may be used instead of white thread with very good effect.

THE ROUNDELS.

THE set of four roundels, of which the first is given, working size, in the present number, to be followed by the others, each the same size, is suitable for execution on glass or china. Marion Reid, the designer of them, writes: "I should suggest the faces to be treated in faint flesh tones, the hair in reddish hues, the suns and also the crescent moon and stars in amber shades, the rays shading off darker from the centre; the sky in greenish blue. They would also look well in monochrome of blue or deep red. With an enlarging border they would be very suitable for forming a glass window screen. The sunflower in Noon should be put in in a more lemon yellow tone, with brown madder dots on the centre. The color must be kept a different yellow from the sun rays."

Correspondence.

HINTS FOR INTERIOR DECORATION.

BEE, New York.—Nothing could be better for your hall than Georgia pine; this starts a room in a rich color, and helps to bring harmony into it better than any other color that could be used. The walls might be painted in panels, in tones varying slightly from that of the Georgia pine, each space being treated as a panel and divided from that next to it by a heavy split bamboo. The ceiling should be of the same color as the walls, but several shades lighter. The fretwork over the doors might be of wood to match the woodwork of the room. By all means use a hat-rack that closes and conceals the hats; a corner cupboard would answer the purpose very well. Let your lantern be of jeweled glass, of rich reds and yellows, with perhaps a touch of blue. A large Japanese umbrella placed under the lantern, and forming a canopy over the sofa, standing to one side, would produce a charming effect. The cushion for the sofa might be of leather, which is very durable, of a darker color than the walls. Linen plush would be cheaper, and it is serviceable. In your library bronzes and yellows should prevail, to harmonize with your walnut woodwork, a large Oriental vase or two high in yellow being the key-note to the color of the room. The ceiling should be several shades lighter than the walls, and gold may be used freely in the cornices. For hangings the Associated Artists "shadow silk," with or without lining, as you desire warmth or not, would be suitable. If this is too expensive, bamboo and bead hangings might be used. For your floors Oriental rugs are, of course, the best. There are Scinde rugs which are not objectionable in color, and which are both cheap and durable.

W. L. S., Morristown.—(1) Rooms so small as yours—11x15 feet and 12x12½ feet—must have plain or very nearly plain walls. Nile green, however, would be objectionable with your claret-colored furniture, as the strong contrast between the colors would have the effect of making each more conspicuous. Contrast, it is true, is one means of making harmony, as, for example, red and blue, which are contrasting colors, harmonize; but it is a harmony which can contain only two notes; this, in music, would not be high art, nor is it in house decoration. Paper of a warm rather than a light tint is to be preferred for a north room, as the latter would make it look cold. A Japanese paper of a very small figure, in different shades of bronze, with a little red intermixed, would probably be best for your parlor. Let the frieze be plain, the same color as the ceiling, which should be in a lighter shade of one of the colors of the

wall paper, finishing, where frieze and wall-paper meet, with a line of bamboo or a picture moulding. (2) Frame your diploma, after trimming off superfluous paper, in a bronze-colored wooden or leather frame, made to close; otherwise it would be an ugly white patch on any wall on which it was hung. (3) In a low room, where the effect sought should be coziness, sash-curtains are preferable to long ones.

MRS. A. A. P., Dakota.—(1) Rooms opening into one another should never be furnished in colors which do not go together. The view through the open doors affords an opportunity for gaining effects of space, distance and color which should not be overlooked. Soft pine is charming in tone, and if the room is carried out in corresponding tones sufficiently delicate the effect will be very good. Shades of red, yellow or blue may be used, provided they be no deeper in tone than the pine; that is to say, you may use a pale yellow, a pale blue or a pale pink; the blue might have a little yellow mixed with it, which would result in pale green; safest, however, would be the color of the pine itself. (2) If the glass in your transoms is of a color bad in itself, replace it with plain glass and cover this with Madras muslin or very thin figured silk, or even colored cheese-cloth to match the color of the room; if only bad because it is too bright, cover it with a transparent silk of a shade of the prevailing color of the room. (3) The relative advantages of painting and papering are, on the one side, great variety and cheapness; on the other, durability and cleanliness; the former advantage is counterbalanced, however, in some degree, by the difference in expense, which is much greater in the case of paint than in that of paper.

W. T. H., Baltimore.—The only color possible for the walls of your library is some shade of red—preferably a yellowish shade. Any other color would form a contrast to your wood-work, which is "stained a poor imitation of cherry," and make this more conspicuous. Your furniture, of plain wood, might be painted a very low tone of red with Aspinall's enamel. Your book-cases should by all means be low; they may be plain shelves of some dark wood—not cherry—with a strip of dark red leather at the top of each shelf to keep the dust from the tops of the books, where it is most apt to settle. Or you may use plain shelves with curtains of plain or figured silk, or of cretonne of an inconspicuous design, in the tone of the room, but lighter, or of some heavier material of a warm reddish brown, with an embroidered border. If your books are uniform in appearance and rich in binding curtains are unnecessary. The disagreeable effect produced by your transoms would be softened by covering them with thin figured silk or replacing the plain with tinted glass in colors to harmonize with the room.

D. D. B., Ky.—A low bookcase is always to be preferred to a high one, and this for two reasons: it is more convenient and it is more agreeable to the eye. You ask whether you shall place corresponding shelves on the other side of the chimney or not: this is a question of symmetry. Symmetry is a useful element in making a harmonious effect, but it is the reliance of ignorance. An artist can make two sides of a thing balance without their being alike. If you distrust your artistic sense, put a low bookcase, of the same wood as the woodwork of the room, on each side of the chimney. Or put a low bookcase on one side and something that will produce a harmonious effect on the other—a narrow table, for instance, or an upright piano, a large rocking-chair; or, best of all, a seat with a back of a height corresponding to that of the bookcase. The doors of the bookcase may be of glass, or curtains may be used, or simply strips of dark leather at the top of each shelf.

E. S. M., Baltimore.—Your scheme of color for your bath-room, which is wainscoted with cypress—a light cream color for the ceiling and a deeper shade of the same color for the walls—is, so far, very good, but it would be spoiled by the introduction of the other colors you suggest. Never try to make light effects and rich effects in the same room. Your cream color, with deep orange or golden brown, would be an attempt in this direction. Only an artist could make such an effect so that it would be tolerable. Preserve the same tones throughout the room. A stenciled border might do for a bath-room, but it is never desirable, as the breaks which necessarily occur in the plate injure greatly any design used, making it, after a time, very fatiguing to the eye.

PARQUETRY FLOORING.

SUBSCRIBER, New York.—Carpet-parquetry is generally one quarter of an inch thick. The preparation of floors for it consists of filling in and planing down. If preferred, the parquetry need only be a border around the room. It looks warm, rich and comfortable, and with a carpet overlying a few inches, bordered with rich black or colored fringe, could not but please the most fastidious fancy. Those who aspire to delicate effects may satisfy their craving by a border of shining satin-wood parquetry and dainty gayly-tinted carpet with bright fringe. When extreme solidity is desired, or in the case of very cold or imperfect floors, parquetry one inch in thickness would be advantageous, but the laying of this involves the taking up of the floor; and although the greater thickness cannot fail to be superior in many cases, the quarter-inch is usually all that is necessary to secure a handsome, comfortable, lasting and elastic floor. Boughton & Terwilliger, whose advertisement will be found in another column, will give you any further information you may need.

"SUBSCRIBER," Sheldon, Ia.—To preserve your hardwood floor its natural color, rub it with boiled linseed-oil, applied hot. A coating of shellac varnish put on, after the oil is thoroughly dry, will make the floor retain its glossy appearance, if the shellac be renewed every three or four months.

COLOR SCHEME FOR "IDEAL HEAD."

ENQUIRER.—The "Ideal Head" (published in The Art Amateur, December, 1884) would look well on a plaque, if painted in mineral colors; but for oils we advise canvas, allowing perhaps a trifle more margin above the head. Choose a canvas of rather fine grain, and after making a careful and correct outline of the drawing, either by tracing or freehand, if you are competent to do so, proceed to block in the broad shadows thinly with a mixture of raw umber, Indian red and ivory black. The nostrils, the line of the mouth between the lips and the eyelids may be put in with the same mixture, made warmer by the addition of more red. Scarlet, vermillion and white will give a good local flesh color, with the addition of rose madder in the cheeks. White, black and vermillion will make a good pearly gray for the intermediate tones, broken with white and terre-verte; a very little ultramarine ash should be introduced about the temples and corners of the mouth. The eyes may be put in with cobalt toned with raw umber and black. The brown hair should be laid in broadly at first with raw umber, black and a touch of burnt Sienna. For the lights use white and yellow ochre, toned with black if too bright. Black, white, raw umber and cobalt will make a good greenish gray coloring for the background. The cloak may be a rich reddish brown, made from raw umber, crimson lake and a touch of burnt Sienna, with a little brown madder added in the shadows. For the lights use a little rose madder, white and burnt Sienna.

MAGAZINE ILLUSTRATION.

TYRO, Newark, N. J.—As a rule, a sketch or drawing intended for magazine use should be at least a third larger than the size it is to be when published. A sketch in oils or monochrome in body color is often from two to four times the size of the wood-engraving to be made from it, it being "photographed down" onto the wood-block, the engraver working with the large original before him as a guide.

C. B. M., Portland, Ore.—The whole subject of Pen-Drawing for Photo-Engraving is being fully treated by Professor Ernest Knauff in the columns of The Art Amateur. Profusely illustrated papers by him on the subject have been published in the issues of March, April, May, June, August, September, November, December of 1889 and January, 1890, and are to be continued. Unfortunately, the illustrations selected for the present (February) number of the magazine have been lost in the mails, and the next chapter must be deferred until next month. These papers will be published in book form as soon as possible, and will form a valuable practical manual for the instruction of both students and professional draughtsmen.

MRS. H.—(1) In illustrating an article, by all means send your sketches separately. It would interfere greatly with their chance of acceptance for publication to have them mixed up with the copy. (2) They must be in pen and ink on either Bristol-board or hot-pressed paper, as it is desirable that the surface be as smooth as possible. (3) You may use India ink; but in that case be sure not only that it is quite black, but also that it does not run gray when the nib is nearly empty. Higgins's waterproof ink is excellent for pen-drawing for "process" reproduction. It costs twenty-five cents for a bottle, which will last a long time.

E. I. P., Charlestown, Mass.—We should imagine that if you are proficient enough in pen-drawing to contemplate teaching the art you would find no difficulty in obtaining ample compensation for your work as an illustrator. There is a wide field open in this line for really good draughtsmen. No one, however, should undertake to teach the subject who is not thoroughly conversant with the requirements of publishers. Many persons can make very pretty pen-drawings which to a publisher are of no practical value, however, because they are not done in the manner suitable for reproduction by the photo-engraving process. You will find the whole subject exhaustively treated in this magazine, in the series of articles by Professor Ernest Knauff in course of publication. See answer to C. B. M.

YOUNG ARTIST, Washington.—Pen-drawing for illustration is a good stepping stone to more ambitious and more remunerative work, although a good draughtsman in black and white seldom lacks remunerative employment. The series of articles on "Pen-Drawing for Photo-Engraving," by Ernest Knauff, in course of publication in The Art Amateur, would be of great assistance to you. Constant practice with the pen, drawing everything you see—a vase of flowers, your little brother at play, your mother sewing—is the best method of acquiring the complete use of it. With the facility to express what you desire in a few clear and simple lines, you will have at your command a means of livelihood for which there is a constantly increasing demand. Editors would doubtless prefer to employ local talent to using the stereotyped illustrations that go the round of the country. If you have a taste for color, practise that also as a variation from your other work. There is always danger of the artist in black and white getting into a monochrome style, from which it is difficult to emancipate himself. We therefore advise any one who has to work much in pen and ink to keep near him his color box and change off from the one to the other as often as opportunity allows.

THE DISPOSAL OF AMATEUR WORK.

YOUNG ARTIST, Washington, D. C.—It is quite natural that people should not buy an inferior article so long as they can get one of better quality. Your own experience will doubtless confirm the truth of this observation, which applies in all its force to contributions to The Art Amateur and other magazines. It is their aim at all times to procure the very best work, and as it is impossible for amateurs, with their meagre experience, to give this, magazines can use but very little of all that is offered them, from all parts of the country, by just such correspondents as yourself. It may encourage you to know, however, that some of our most valued contributors have begun by sending drawings and designs which had to be declined. The best way, perhaps, for you to try to dispose of your work is to offer it at one of the regular exhibitions; although assuming that you are not of the male sex—by communicating with the New York Society of Decorative Art, 28 East Twenty-first Street, or the New York Exchange for Women's Work, Fifth Avenue, near Thirty-fourth Street, you may learn on what conditions you can send your work on sale to either of those places.

HINTS FOR ART STUDY.

MRS. J. H., Grand Rapids, Mich.—(1) The great historical schools of painting in Christian times may be broadly distinguished by nationalities and periods, as follows: Italian painting, beginning with Giotto in the thirteenth century, reaching its greatest height with Leonardo da Vinci, Michel Angelo, Raphael, Titian and Veronese in the sixteenth, distinguished mainly by its large decorative works in fresco, such as Michel Angelo's paintings in the Sistine Chapel, Rome. The later works of the school, in oils, as those of Titian and Tintoretto, have much of the grandeur of the fresco paintings. The Flemish school may be said to have begun with the brothers Van Eyck, who studied in Italy in the fifteenth century. They are said to have been the inventors of oil painting. The Dutch is an offshoot from the Flemish school, difficult to discriminate from it in a few words. Detail, high finish, subtle color, realistic, sometimes vulgar conception characterize both. Memling, Rubens, Vandyck, Teniers belong to the Flemish school; Rembrandt, Franz Hals, Cuyper, Paul Potter to the Dutch. The German school is also an offshoot from the Flemish; Dürer, Hans Holbein and Lucas Cranach are its greatest names. The French school is usually held to begin under strong Italian influence in the sixteenth century with François Clouet and Jean Cousin. It has been revolutionized both as to its practice and its principles many times since. Lebrun, Watteau, Boucher, David, Prud'hon, Delacroix, represent its successive steps up to the present period, which is distinguished from every other period by its scientific study of values. The Spanish school, Velasquez, seventeenth century, is at once realistic and grandiose. English painters, Reynolds, Gainsborough, Turner, cannot be said to form a school. (2) If interested in water-color work, Ruskin's "Elements of Drawing" may be very useful, if you begin at the beginning, as the author intended his readers to do. His "Elements of Per-

spective" is also a useful little book. "Modern Painters" contains a great deal of good reading, principally relating to landscape painting. (3) A short course of reading on art might include, beside the above, the manuals of "Oriental Archaeology," "Greek" and "Roman Archaeology," "Greek Sculpture" and "Byzantine Art," from the French, published by J. B. Lippincott Company. They are well illustrated. For information on Gothic art, read Ruskin's "Seven Lamps of Architecture" and "Stones of Venice." Pater's "Renaissance," Symonds's "Renaissance in Italy" and Lady Dilke's "Renaissance in France" deal with literature as well as art, but are none the less interesting on that account. There is no book on recent art at once comprehensive and reliable. To understand its aims and methods, current periodicals must be read and exhibitions attended.

CHINA PAINTING QUERIES.

HAMPDEN, Troy.—A first painting may be done with water, and when thoroughly dry, a second painting may be added over the first with fat oil. Of course by this process there is no chance of disturbing any of the under painting, as the vehicles are different. The plan thus described often enables a painter to be satisfactorily completed under the glaze, which would, in the ordinary course, have been finished by a second painting (in enamel colors) over the glaze.

F. S. T., Baltimore.—(1) Violet de fer (iron violet) is a good color for the darkest reds, the line between the lips, little touches in the nostrils, or in the corners of the eyes. Deep red brown with black may, however, be substituted for the last-named color. (2) In laying backgrounds, plenty of medium must be used, when it will be found that it is not so difficult to get the color tolerably flat as on the slippery surface of glazed ware.

SUNDRY QUERIES ANSWERED.

S. T., Boston.—For etching on zinc one part of nitric acid to seven or eight of water is often sufficient, and even with this weak mordant the biting is very rapid.

C. W. F., Fort Wayne, Ind., asks: "Do you accept outside designs or drawings?" We accept designs, from whatever source they may come, if available for publication.

H., Rochester.—(1) Bolting cloth costs \$1 a yard (18 inches wide), or \$1.25 a yard (24 inches). James B. Shepherd, 927 Broadway, New York, will send it at those prices, post-paid.

W. W., Brooklyn.—If you choose to send us a neat pen-drawing, for reproduction by the photo-engraving process, of the cartoon mentioned in your letter we will consider its availability for publication in The Art Amateur.

M. N., South Amboy.—Colonel Mueybridge's instantaneous photographs of animals in action are the only ones of which we have any knowledge. These are thoroughly admirable, and are of great value to artists. We regret that we cannot tell you how to procure them.

MRS. E. J., Mobile, Ala.—A design for painting a Sunday-school banner was given in The Art Amateur for January, 1889. We do not know "what is usually paid for such work." The price probably depends largely on the skill of the painter and the purse of the client.

H. T., Brooklyn.—Story, the sculptor, puts the statue of the Apollo Belvedere at seven and three-fourths heads in height, and the Antinous and the Greek Peace at seven and a half heads high. Proportionately to the stature, the average female head is said to be a little smaller than the male.

A. M. B., Sheboygan Falls, Wis.—Good portrait painters commonly paint the pupils of the eyes in the manner you have noticed in the "Portrait of a Man," after Rembrandt, in the December number of The Art Amateur. Their object is to give a greater look of animation to the face and to remove the appearance of a fixed stare, which so disagreeably impresses one in most of the portraits we see.

R., Topeka, Kan.—(1) Dark red is less objectionable for some complexions than rose red, because, being cheaper than this latter, it tends to impart whiteness to them, in consequence of contrast of tone. (2) Studies in oils are often made on tinted holland, and are as convenient to handle as if they were on paper, taking no more space, and being rolled as easily; besides, they will not break and tear like paper.

S. T., Trenton, "SUBSCRIBER," Rochester, and others.—Pictures for the Spring exhibition at the New York National Academy of Design must be received between Monday, March 10th, and Thursday, March 13th, inclusive. The vouching days will be Thursday and Friday, April 3d and 4th. The exhibition will be opened to the public on Monday, April 7th. The Clarke, Hallgarten and Dodge prizes will be awarded on April 16th.

S. M. B., Weston, W. Va.—By "local color" is meant the actual color of any given object apart from the action of light, shade, reflections, atmosphere, distance or other incidental causes that affect the proper representation of color. The merest tyro knows that in painting a scarlet garment or a green field very little of the abstract color is needed; moreover, if only the local or actual tint were employed, a merely flat, unmeaning patch of color would be the result. As a rule, local coloring is most apparent between the lights and broad shadows.

S. M. B., Weston, W. Va.—We shall publish very soon some articles on miniature painting. The usual method for this style of painting is with water colors on ivory prepared for the purpose, and afterward protected by glass. This is sufficiently lasting. For the colors to be absolutely permanent, miniatures must be enamelled on metal, burned in at a great heat, with vitrifiable colors; but such work calls for special skill, and hardly comes within the scope of the amateur's practice. Sometimes miniatures are painted with mineral colors on china and fired; but, although a picture so produced is "permanent" so far as color is concerned, of course it is liable to break.

ENQUIRER.—(1) A broad gilt frame with the picture rather deeply set in would suit the study of Catherine Mermet roses, published in The Art Amateur of last November. (2) To gain "the transparent look" you speak of in the large rose, paint the shadows thinly with transparent color, afterward dragging over this a little opaque color. For the lights load the color on much more thickly, and do not work it about too much. (3) We cannot give personal recommendations, but would suggest an advertisement in The Art Amateur as a means of finding a good artist to paint your father's picture at a moderate price. You would, of course, examine carefully specimens of the painter's work before entrusting him with your commission.



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